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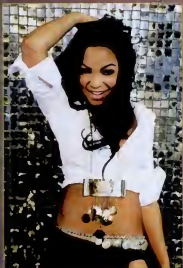
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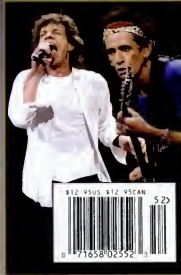
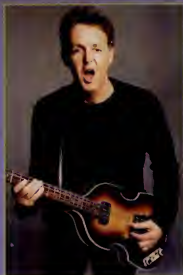
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT • DECEMBER 28, 2002



2002 The Year In Music 2

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Top Tours & Concert Boxscores
And International Highlights



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CLOCKWISE FROM TOP LEFT: ASHANTI, DIXIE CHICKS, AVRIL LAVIGNE, NELLY, ROLLING STONES, THE THEATRE AT ARROWHEAD POND OF ANAHEIM, PAUL MCCARTNEY, NICKELBACK

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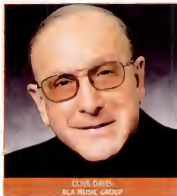
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NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

DECEMBER 28, 2002

FOR MUSIC BIZ, NO END TO THE BLUES



CLIVE DAVIS
RCA MUSIC GROUP

BY BRIAN GARRITY

NEW YORK—The music business went from bad to worse in 2002, as overall sales declined more than 10% year over year, according to Nielsen SoundScan. The decrease is the result of a mixture of increased competition for media/entertainment dollars from the likes of DVDs, video games, and cell phones and the rising levels of CD burning and peer-to-peer file sharing.

Indeed, the past 12 months have played like a repeat of 2001—during which sales dropped 2.8%—only with more severe declines.

Record companies have countered with a mixture of mergers, layoffs, internal cost-cutting efforts, corporate-sponsor synergies, and

new digital-technology offerings.

At the major labels, the most dramatic changes have once again belonged to BMG Entertainment. In the waning months of 2002, the company—a unit of Bertelsmann—bought out Clive Davis' 50% stake in J Records and combined the label in a new division with RCA.

Davis, who had been chairman/CEO of J since he launched it as a joint venture with BMG in 2000, was tapped to serve as chairman of the combined labels. Meanwhile, Bob Jamieson exited as chairman/CEO of the previous RCA Music Group, which comprised RCA, BMG Canada, RCA Label Group Nashville, RCA Victor Group, strategic marketing, BMG Special Prod-

(Continued on page YE-14)



KEVIN KELLY
EMI RECORDED MUSIC

★ 2002 IN REVIEW ★

Touring Strong, But Some Numbers Cause Concern

BY RAY WADDELL

NASHVILLE—Despite generating all-time highs in dollars and attendance, the U.S. touring industry faced some troublesome warning signs—including drops in per-show attendance and grosses—in what amounted to a good news/bad news year.

At first glance, business appears surprisingly healthy. According to numbers reported to Billboard Boxscore, U.S. gross touring dollars are up 8.6% at \$1.7 billion. Similarly, total concert attendance is up 6.2% at slightly less than 42 million. These are the highest figures ever reported—a testament to the ongoing power of the concert as entertainment. (Figures for the international business reflect similar patterns.)

(Continued on page 77)



BRIAN BRICKER
CLEAR CHANNEL ENTERTAINMENT

Industry Pushes Lawmakers For Help In Piracy Battle

BY BILL HOLLAND

WASHINGTON, D.C.—U.S. lawmakers heard it clearly and heard it often throughout 2002. The major factors hurting the music industry are piracy, piracy, and piracy.

Of course, there were other issues that proved worthy of government attention this year. Congressional interest in artists' rights continued to grow. The Internet business remained a focus, with some members pushing the music industry to speed the development of legitimate online services and streamline licensing procedures for digital music. The radio and concert industries also were on the radar for some legislators, who heeded warnings that consolidation in those businesses could adversely affect artists and

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HENRY ROSEN
RECORDING INDUSTRY ASSN. OF AMERICA

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The Year
In Music
FOLLOWS PAGE 42

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- TOP 10s AND NO. 1s FOR EVERY BILLBOARD CHART
- CHART HISTORIES FOR ARTISTS, WRITERS, PRODUCERS, LABELS OR PUBLISHERS
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Top Albums

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NORAH JONES	Come Away With Me
KIDZ BOP KIDS	Kidz Bop 2
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In A Year Marked By Loss, Billboard's Own Was Profound

On June 27, 2002, *Billboard* suffered a tremendous loss when editor in chief Timothy White died suddenly of a heart attack in the magazine's New York offices.

White, 50, was named editor of *Billboard* in 1990 by *Billboard* publisher Howard Landier. Landier recalls, "I needed a partner to help transform this venerable publication to better serve the music industry as it began a journey through a decade of enormous change."

White will be remembered for his biweekly *Billboard* column, *Music to My Ears*, which heralded music giants as well as unknown artists, many of whose first national exposure came from White's pen. As inspired as White was by music, he was similarly passionate about artists' rights—and human rights in general—and often used his column as a platform for his views.

His love for music never dimmed. He would often call staffers in to his office to hear a new track that he had just received from a long-loved artist or from an act he'd never heard of before whose disc he had randomly thrown into his CD player.

White introduced a number of new features to the magazine, including the Century Award—*Billboard*'s highest honor annually bestowed upon an artist for creative achievement—and he championed the Heatseekers chart, which spotlights acts that

have never appeared in the top half of *The Billboard* 200.

White arrived at *Billboard* with a distinguished journalistic legacy: His past positions included magazine editor and then senior editor of seminal music magazine *Crawdaddy* and associate editor and then senior editor at *Rolling Stone*, where he interviewed such legends as Johnny Carson and Mike Wallace. He was also the author of several books, including biographies of Bob Marley (*Catch a Fire*), the Beach Boys (*The Nearest Faraway Place: Brian Wilson, the Beach Boys, and the Southern California Experience*), and James Taylor (*Long Ago and Far Away: James Taylor, His Life and Music*).

White is survived by his wife, Judy Garland, twin sons Christopher and Alex, and six siblings.

In an unprecedented show of support for his family, a number of music superstars came together Oct. 7 at Boston's FleetCenter and Oct. 8 at New York's Madison Square Garden to pay tribute to White. Among the participating artists were John Mellencamp, Don Henley, James Taylor, Sheryl Crow, Sting, Billy Joel, Jimmy Buffett, Roger Waters, and Brian Wilson. The concerts raised more than \$1.5 million for White's sons.

Donations for the fund can be made to the Timothy White Memorial Account, c/o ML Management Associates, 1740 Broadway, 15th Floor, New York, N.Y. 10019.

MELINDA NEWMAN



WHITE



Chart Beat

by Fred Bronson

HOLLY, HOLLY! The holly and mistletoe are hung, and the season is upon us. That's not news—it happens every year. In spite of this annual occurrence, you can count the number of Christmas songs that have topped the Adult Contemporary chart on one hand. Heck, you only need two fingers until this week. Now you need three.

That's because Josh Groban's "O Holy Night" (143/Reprise) moves 5-1 on the AC tally. The only other Christmas songs to achieve pole position since this chart was first published in 1961 are "The Christmas Shoes" by a Christian pop group from Georgia, NewSong, and a special holiday mix of "The Simple Things" by Jim Brickman featuring Rebecca Lynn Howard.

"Shoes" spent a solitary week at No. 1 in January 2001, and "Simple" led the list for one week in January this year. That means Groban's song is the first Christmas tune to top the AC chart in December. If "O Holy Night" is still No. 1 next week, it will be the first Christmas song to rule the survey for more than one week.

If "Holy" can hang on for three weeks, it will be Groban's longest-running No. 1 AC hit. He spent two weeks at the summit in August with his first chart entry, "To Where You Are." "Holy" is only his second title to chart, which means his batting average is 1,000, with every chart entry going to No. 1.

the calendar year. Going into the 52nd week of 2002, it looked like the record-holder for the highest new entry was going to be Madonna's "Die Another Day," which opened at No. 41 the week of Oct. 19. Instead, the honor goes to Jennifer Lopez and LL Cool J. Their collaboration, "All I Have" (Epic), earns Hot Shot Debut honors by blasting onto the chart at No. 25. It's the highest new entry since the debut of Sept. 29, 2001, when Lee Greenwood's "God Bless the USA" issued at No. 16 in the wake of the Sept. 11, 2001, terrorist attacks.

"All I Have" is the highest-debating song of Lopez's career. Her previous high opening mark was the No. 46 debut of "Love Don't Day The Time" the issue of Feb. 24, 2001.

DAY THE 'RAIN' CAKE: Jennifer Lopez isn't the only one to pull off a chart achievement in the nick of time. Since Mariah Carey's first single, "Vision of Love," debuted on *The Billboard* Hot 100 in 1990, she's had at least one new chart entry every calendar year. With one week to go in 2002, it looked like that run was about to end. But Carey pulls it out of the fire in week 52. The release of vinyl singles on "Through the Rain" (Monaco/Island) propels her first release on her own label onto the Hot 100 at No. 84.

On Hot Dance Music/Maxi Singles Sales, "Through the Rain" enters at No. 20.

JENNY TAKES A RIDE: Talk about getting in just under the wire. The final *Billboard* Hot 100 of 2002 brings the highest-debating song of

More Fred Bronson each week at www.billboard.com.

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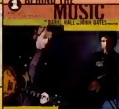
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Thank you Paul!



ArtistDirect Head Defers Salary While Fund Search Continues

BY MATTHEW BENZ
and LARS BRANDE

ArtistDirect chief executive Ted Field is deferring his salary while ArtistDirect Records (ADR) searches for additional funding and ArtistDirect continues to expand its iMusic label.

Field is deferring his \$1.5 million annual salary as chairman/CEO of ArtistDirect and CEO of ADR, according to a Securities and Exchange Commission filing. ArtistDirect says

in the filing that Field voluntarily agreed to a deferral starting July 16 to help the company "raise additional capital from outside investors for our operations."

ArtistDirect is seeking money to continue funding ADR (*Billboard Bulletin*, Nov. 1), which it started with Field last year. ArtistDirect CFO Jim Carroll declined to say if other executives are deferring their salaries or have been asked to do so.

Field will receive his deferred salary if ArtistDirect secures \$20 million in new funding, merges with another company, or is sold, or if his employment is terminated.

In August, ArtistDirect accelerated its funding of ADR. The company, which under terms of an April 2001 agreement was to contribute \$15 million to the label this year, offered



FIELD

an additional \$10 million to help the venture sustain operations. It also increased its stake in the label from 45% to 65%. The move cut Field's interest in ADR from 50% to 30%; BMG holds a 5% stake.

ArtistDirect is due to contribute

\$2.75 million to ADR in 2003 and \$12 million in 2004 (*Billboard Bulletin*, April 3, 2001).

The company recently posted a third-quarter loss of \$10 million, or \$2.89 per share, vs. a loss of \$10.6 million, or \$5.48 per share, in the same period last year. Sales fell 12% to \$1.8 million.

Meanwhile, ArtistDirect's iMusic imprint, which launched earlier this year in the U.S. (*Billboard Bulletin*, Aug. 6), is expanding internationally. The company will open a London-based affiliate Jan. 20, 2003, headed by international director Dave Cronen, who joined ArtistDirect earlier this year (*Billboard Bulletin*, Feb. 13). He reports to ArtistDirect's Los Angeles-based founder and vice chairman Marc Geiger. ArtistDirect recorded its

first sales—\$458,000—from iMusic during the third quarter.

As in the U.S., the U.K. label will focus on established acts, operating independently of ADR, which is aimed at new artists. iMusic's deals with artists cover only one album, and net profits are shared between artist and label. Artists retain ownership of masters. Much of the label's marketing is Web-based.

U.K. indie Gut Records will handle iMusic's distribution in the U.K. and Ireland. Gut in turn is distributed by Pinnacle. iMusic is also planning expansion in other territories for 2003. The label has inked distribution deals with PIAS for Continental Europe outside Scandinavia, Playground in Scandinavia, and Shock in Australia and New Zealand.

In The News

- U.K. Telecommunications firm BT Group has launched a subscription-based music-download service with content from four of the majors and "hundreds" of indie labels. "Dotmusic on demand" offers 120,000 tracks as streams and downloads via dotmusic.com through a pact with On Demand Distribution, the online service provider co-founded by Peter Gabriel.

- Beyoncé Knowles has signed an agreement with Pepsi that includes the development of a national ad campaign. The relationship will include two TV commercials, radio and Internet ads, point-of-purchase materials, and consumer promotions. Pepsi also has the option to sponsor a solo tour, which Knowles is considering for 2003, according to the beverage maker.

- BeMusic has filed a motion for a temporary restraining order to what would prevent Liquid Audio from making a planned cash distribution of \$2.50 per share to its stockholders (*Billboard*, Dec. 21). In the motion, filed Dec. 16 in Delaware Chancery Court, BeMusic claims that if Liquid makes the cash distribution, it will not have the resources to indemnify BeMusic's CDnow unit against damages, as it is contractually obligated to do under a 1999 licensing agreement between the companies. CDnow is being sued by SightSound Technologies for patent infringement relating to the technology it licensed from Liquid. That still-pending suit seeks damages of \$20 million.

- Vivendi Universal (VU) continues its disposal of non-core assets, selling back to EchoStar the 10% stake it purchased in the satellite-TV provider one year ago for \$1.5 billion. EchoStar will pay VU \$1.1 billion in cash. VU's eight-year, non-exclusive deal to provide EchoStar with music programming and four other channels remains in place. VU is also selling its 34% stake in power-generation company Sitré. EchoStar is Apollo Energy for \$323 million.

Barry Gibb's Publishing Goes To Warner/Chappell

BY JIM BESSMAN

NEW YORK—Warner/Chappell Music has signed Barry Gibb to an exclusive worldwide publishing agreement.

The deal calls for Warner/Chappell to administer the rights to the Bee Gees frontman's entire catalog dating from his legendary work with brothers Robin and Maurice Gibb from the 1960s to the present, as well as his current solo-song-writing endeavors.

"These are the songs of my era, and we're looking forward to utilizing our relationships with film and TV studios and Madison Avenue in advancing Barry's songs," says Warner/Chappell chairman/CEO Les Bieda, who also notes that Gibb's compositions remain ripe for cover material for other artists. "It's perfect timing in relation to his career and the history of his songs: Songs like 'Emotion' have been rejuvenated by new artists like Destiny's Child, and we see a lot of other licensing opportunities."

Gibb comes to Warner/Chappell after a lengthy stay at BMG Music Publishing, which still controls the publishing interests of his brothers.

"It was nothing personal, but for me it was time to move on," Gibb says of the move. "I missed the kind of vibe at Warner Bros. [Records] a decade ago [Bee Gees were signed to the label in the late 1980s], and when Warner/Chappell made overtures, they made such sense to me that I committed immediately."

It all came down to "great people" at Warner/Chappell, Gibb continues, and their perception that his song-writing career was still flourishing.

"They dwell more on the future, and everyone else is more in the past," he says, conceding that "not everyone is into the Bee Gees or Barry Gibb, but they expressed faith in me—and that's the thing."

Gibb reports that after some 40 years together as an act, Bee Gees are taking a brief hiatus and doing different things "to find ourselves as individuals." He says he is currently collaborating with Michael Jackson on new material and sees his Warner/Chappell signing as a "rebirth. You don't stop writing songs, but [you] go through a roller coaster where you're up and down, hip and not hip," Gibb says. "But I'm always looking for the new song for the new film. Film people naturally gravitate to our old songs, like 'Stayin' Alive' for films that take place in the '70s, and that's not wrong. But I need the challenge of writing new songs for new movies and artists, because the hunger and passion to write a great new song is still deep inside me."

Bider says Warner/Chappell will now "hit the ground running after the first of the year. We want to put together some materials to get to record and film producers and the advertising community, because these are great songs that we all grew up with. Right now we're all patting each other on the back, but we're looking forward to getting to work with a great writer and wonderful guy like Barry. It really is re-energizing, especially at a time when people are talking so much about the business being down."



GIBB

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES			
	2001	2002	
Total	727,610,000	633,846,000	(↘12.9%)
Albums	697,331,000	621,987,000	(↘10.8%)
Singles	30,279,000	11,659,000	(↘61.5%)
YEAR-TO-DATE SALES BY ALBUM FORMAT			
	2001	2002	
CD	649,933,000	592,108,000	(↘8.8%)
Cassette	46,846,000	28,329,000	(↘39.3%)
Other	1,292,000	1,550,000	(↘20.6%)
OVERALL UNIT SALES			
This Week	24,775,000	This Week 2001	28,137,000
Last Week	18,744,000	Change	↘11.9%
Change	↘32.2%		
ALBUM SALES			
This Week	24,570,000	This Week 2001	27,682,000
Last Week	18,572,000	Change	↘11.2%
Change	↘32.3%		
SINGLES SALES			
This Week	205,000	This Week 2001	455,000
Last Week	172,000	Change	↘54.9%
Change	↘18.2%		
TOTAL YTD CD ALBUM SALES BY GEOGRAPHIC REGION			
	2001	2002	
Northeast	35,188,000	32,951,000	(↘6.4%)
Middle Atlantic	90,416,000	78,751,000	(↘12.9%)
East North Central	99,885,000	91,135,000	(↘8.8%)
West North Central	41,654,000	37,887,000	(↘9.5%)
South Atlantic	124,034,000	112,838,000	(↘9.2%)
South Central	95,007,000	85,899,000	(↘9.8%)
Mountain	47,574,000	43,557,000	(↘8.4%)
Pacific	115,636,000	109,690,000	(↘5.1%)
UNPAID RECORDS			PER WEEK ENDING 12/24/02

Compiled from a national sample of retail stores and rock sales reports collected, compiled, and provided by NPD Entertainment

Attention entertainers, singers, dancers, aerobic exercisers, radio, television, program directors, musicians, dance clubs, movie and music producers and all those in and out of the music industry. Are you making money as a result of dancing apart and occasionally touching to rock and roll and popular music with a beat 24/7 since 1959? It's documented on American Bandstand, the original Rock and Roll Hall of Fame, and the whole world is still doing it to everybody's music. Before the appearance of Chubby Checker on American Bandstand, the musical art did not have these applications. I'm seeking rock and roll's highest honor. A symbol of Chubby Checker in the courtyard of the Rock & Roll Hall of Fame welcoming everyone into rock and roll and popular music with a beat. Since 1959 the entire music industry and popular music revolves around dancing together but not touching to popular music with a beat. Dances such as the Twist, the Pony, the Fly, which is also the Shake and a few other things in between are the alphabet or the dancing keyboards to rock and roll and popular music with a beat. "Musicians" use these roadmaps to guide people to their music worldwide. I made these discoveries and no other entertainer can make such a statement.

Why this letter? This is the music industry not sports. Other people determine my fate. I'm knocking in hopes that the door may open wider. I'm seeking that I may be found and not overlooked. I'm asking that I may receive recognition for my contributions. How can this be done? I'm asking every radio station on the planet to play the Twist, the Pony, the Fly, Let's Twist Again and the Limbo. This subject is too hot to be on limited rotation. These songs are timeless. They represent all that we do in music today. Let the young people know who I am. Don't hide me from them. It's your history. Buy it. Play it. Share it. Enjoy it.

The Twist is the only single to reach #1 twice-in two separate years performed by the same artist. Then again in 1988 it hit the charts at #15 with The Fat Boys and Chubby Checker. The first Platinum is Let's Twist Again. Chubby Checker is the only performer to have nine double-sided hits and 250 million pieces of music sold between 1959 and 1964.

There were many presidents. You must be great to become president of these United States. George Washington, Thomas Jefferson, Abraham Lincoln and Teddy Roosevelt stand on Mount Rushmore because they gave that position something special. I'm asking you for a symbol in the courtyard of The Rock & Roll Hall of Fame representing my achievements to the musical art. In the future someone will come along and change this business all over again. When that happens let that person or persons join me in the courtyard. At this time I'm the only one. This is definitely Nobel Prize territory.

This is a fact. Check it out. Dancing before Chubby Checker 1959. Dancing after Chubby Checker. You tell me. Hello?

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The way we dance 24/7 since 1959. Documented on American Bandstand the first Rock and Roll Hall of Fame. The whole world is doing the Chubby.

Congratulations to 25 years of Disco. Twenty-Five more years added to the legacy of the world doing the Chubby Checker, "Dancing Apart To The Beat". Fun is Fun.

*My previous letter in Billboard Magazine (September 8, 2001) can reference this letter.



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Deals Set To Clear HBC/Univision Deal; FCC Approval Pending

BY LEILA COBO and BILL HOLLAND

The acquisition of Hispanic Broadcasting Corp. (HBC) by Univision Communications came a step closer to reality this week as it nears a green light from the Department of Justice (DOJ). Sources close to the negotiation confirmed that the DOJ had decided that Spanish-language TV and Spanish-language radio stations don't compete for the same advertising dollars—a key issue, since that the Univision network is the largest Spanish-language TV network in the nation and HBC is the largest Spanish-language radio network. Federal Communications Commission (FCC) approval of the deal is still pending.

Univision claims that it is part of the mainstream market and it competes for advertising dollars from other major media companies, such as Walt Disney.

The DOJ's decision "removes the largest single obstacle to completing the merger," according to Wall Street media analyst Keith Fawcett, who follows both companies. "So,

we would expect the deal to close."

A DOJ spokesman said the deal had not yet been finalized. But a source close to the department's antitrust review of the merger says approval is close. "It's almost done."

As of Dec. 17, the FCC was in the 138th day of its standard 180-day review process. In October, competing radio network Spanish Broadcasting System filed several petitions against the merger. As a result, according to a FCC spokesman, "we just recently sent out a request for more information, and Univision and Hispanic Broadcasting Corp. have just responded. So we still have time on this thing; it's still under review as all I can say."

In the past, the FCC has ruled that one or both parties in a pending deal must divest themselves of broadcast properties that exceed market ownership-limit rules before a buyout can be approved. Univision already owns 31% of California-based radio station KISW and 25% of 38 Spanish-language stations—including the Super Estrella and Radio Tricolor stations—com-

pete with HBC's stations in several key markets, including Los Angeles.

Regardless of likely divestments, if the acquisition goes through as expected, the marriage of Univision and HBC will create a mammoth media company with multiple holdings—including cable networks, a major Internet portal, and a record label (Univision Music Group)—whose influence in the

Spanish market is unprecedented. Univision also has strategic alliances with Televisa in Mexico and Venevision in Venezuela.

"Spanish-language media generally has only come to the forefront in the last 10 years," media research analyst Alissa Goldwasser says. "So the idea that a big company is getting even bigger is news. You can look at companies like Viacom that

own TV networks and radio stations, but CBS doesn't have the same degree of dominance [in its market] that Univision does."

Univision's synergies help in the marketing and promotion of Univision Music Group artists, as well as Venevision artists. But sources at other labels say the TV network has been meticulous in granting equal access to artists on its shows.

Berlin Indie Labels Create Commission

BY OWEN LEVY

BERLIN—The German capital's fiercely eclectic independent record labels are taking steps to strengthen their position in the market by establishing the first Berlin Label Commission.

The unprecedented forum, held Dec. 9, attracted about 90 of the city's estimated 200 indie labels and was an apt prelude to the second annual Berlin Labels gathering—an annual showcase for indie labels and their acts—Dec. 13.

"We are trying to build synergy," explains Frank Klafis, a spokesman for the commission and a local promoter. "We have to stop thinking of ourselves as competitors and look for ways we can work together."

Live music commission hopes to sponsor workshops and trade fairs and find creative ways for manufacturing, promotion, and distribution channels. "Berlin is the vibrant center of the German music business, and we want to take full advantage," Klafis says. "This is not about major bashing. It's about creating a stand for our creative activities."

Electronica musician/producer Thomas Fehlmann, a member of the Ocean Club team that organizes Marke B Berlin Labels, concurs. "While big

companies tend more to be selling refrigerators, artist development lags," he says. "In the Berlin label scene people are actually music lovers first, which often means good results on the commercial side."

Monika Enterprise label chief Gudrun Gut, a Marke B director, notes: "It's helpful to give some of the power to the biased independents, because there are so many. [They are growing and they are doing the really interesting stuff. It's OK."

Birgit Herda, promotions director for 2-year-old label WMF, agrees: "We focus on developing artists. Our aim is to support the electronic underground music scene. We are not about sales so much for the market but to release music that our friends and fans like."

Betteke concludes: "With the scene moving to Berlin, the majors had to follow. If they want to find new acts, they have to be in the city where the music is. It is a question of balance. There are enough independent labels and if the scene itself is able to keep its independence—however they do it—then it's good to have the majors as well. Everybody has to make a living."



FRANK KLAFIS

Executive Turntable



HAZAN

RUSSELL

CANNON

RECORD COMPANIES: David Hazan is named executive VP of sales and marketing for Wind-up Records in New York. He was senior VP of marketing for Universal Classics Group.

Pam Russell is promoted to VP of national sales for Mercury/MCA Nashville in Nashville. She was VP of national sales for MCA Nashville.

Fred Cannon is named VP of new media for Virgin Records America in New York. He was senior VP of new media for Wind-up Entertainment.

Deirdre Dod-Turk is named VP of media-TV for Arista Records in New York. She was an entertainment producer for ABC News.

MCA names Mark Snider, previously an associate for 20 Records, national director of pop promotion in New York; **Kenny Ornberg**, previously an independent promotion associate for 360 Music, national director of pop promotion in Minneapolis; **Amnon Parker**, previously West Coast regional director of promotion for Motown Records, national director of Motown Records promotion in

Los Angeles; **Marilyn LaCointre**, previously East Coast promotion executive for Sony Discos, national director of crossover promotion in New York; **William Marion**, previously East Coast director of promotion for EMI Records International, national director of modern rock in Los Angeles; and **Lisa Frank**, previously VP of artist development for Sony Music International, VP of video promotion in New York.

PUBLISHING: Bob Candella is promoted to VP/COO of ASCAP in New York. He was VP/controller.

Nick Thomas is named CFO of Warner/Chappell Music in Los Angeles. He was VP/controller of Warner Music International.

Fred Cannon is promoted to senior VP of government relations for BMI in New York. He was VP of government relations.

Steve Galloway is named executive director of development for TOKYO-OP in Los Angeles. He was VP of development for Nelvana.

BY JIM BESSMAN

Zal Yanovsky, who brought a rock-oriented lead-guitar sound to John Sebastian's folkier acoustic music leanings in fashioning the remarkably varied 1960s pop hits of the Lovin' Spoonful, died Dec. 13 of a heart attack at his farm house in Kingston, Ontario. He was 57.

Born Dec. 19, 1944, in Toronto, Zal Yanovsky was a college dropout and Canadian coffeehouse folkie who worked on a kibbutz in Israel before returning to Toronto and joining the folk-blues group the Halifax Threes. That band later had future Beatles & the Paps member Denny Doherty. The two then surfaced in the early-'60s Greenwich Village folk scene, in the pre-Mamas & the Pappas group the Mugwumps, which also featured future Papa John Phillips and future Mama Cass Elliot.

Yanovsky met Sebastian, a multi-instrumentalist who had recorded for Elektra with the Even Dozen Jug Band, when Elliot invited them to watch the Beatles on *The Ed Sullivan Show*. They formed the Lovin' Spoonful in 1965 with a pair of Long Island, N.Y., rock musicians, bassist Steve Boone and drummer Joe Butler.

"I heard all these strengths in Zal," Sebastian said in the liner notes to *Greatest Hits*, a 26-track compilation Buddha Records issued in 2000, the year the group was inducted into

the Rock & Roll Hall of Fame. "He could play like Elmore James, he could play like Floyd Cramer, he could play like Chuck Berry. He could play like all these people, yet he had his own overbearing personality. Out of this we could, I thought, craft something with real feasibility."

Indeed, the Lovin' Spoonful took elements from folk music, jug band, ragtime, country, rock, and pop in crafting a long string of the most memorable hits recorded by an American band in the '60s. Foremost among them were "Summer in the City," "Do You Believe in Magic," "Daydream," "Disadvantage of Being in the Woods," "Lovin' Be Home Soon." All were originally released on Kama Sutra.

Yanovsky left the band following a controversial drug bust in 1967. He recorded a solo album in 1968 for Kama Sutra, *Alive and Well and Living in Argentina*, and worked in TV production in Toronto. He also played guitar for Kris Kristofferson in the early '70s and became a successful restaurateur in Kingston. In 1998 he toured Scandinavia with John Sebastian & the J Band.

Yanovsky was inducted into the Canadian Music Hall of Fame in 1996. He is survived by his first wife, Jackie Burroughs; his second wife, Rose Richardson; his daughter, Zoe; his son-in-law, Garth; his grandson, Max; his sisters, Dvora and Kaethe; and his step-mother, Anna.



YANOVSKY

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ARTISTS & MUSIC

The Good, Bad, And Mostly Ugly Of 2002 Remembered

In the *Billboard* offices, we have our own extremely unscientific way of gauging how business has been each year—by measuring the number of gifts, fruit baskets, cookies, and bottles of wine that come our way during the holiday season. When times are flush, some of us put on five pounds just from the steady stream of food arriving daily between Thanksgiving and Christmas. This year, we're scampering for crumbs.

Of course, our informal survey only confirms what everyone already knows: This was the kind of year that drove you want to throw up your hands and run screaming toward the exits. As one of my colleagues here said, the industry experienced the equivalent of the perfect storm: simultaneous meltdowns at labels, radio, and retail; rampant piracy; and artists and labels at odds over seemingly everything. However, there were a few bright spots we'll try to touch on, as well as to recount some of the industry's woes.

REMEMBER THE MUSIC

The music industry blames much of this year's rapid drop in album sales on illegal downloading. To be sure, that is part of the reason. But, in some ways, labels have no one to blame but themselves: What did they expect when they deleted singles to drive album sales and left people no option except to download the single or wait for it to come out on a *Now* collection?

However, the bigger culprit is a lack of exciting music that drives people into record stores (or legitimate online sites) and buy. It's not a new topic, but why is the music industry not able to make a big album release an event, just as movie studios do a theatrical or DVD title?

It seems that more than ever labels are sticking with the tried and true because executives are scared to take a risk. But in the parlance of Dr. Phil McGraw, I'd ask them: "How's that working for ya?" The answer is clearly

"not very well." We know that label heads can't operate as if profits don't matter, but too many of the ones we talk to seem almost paralyzed with indecision because they fear there's no margin for error.

Maybe it's time to throw out all the rules. Take a few chances. Because playing it safe is getting us nowhere right now.

TV: THE NEW RADIO

Radio continues to largely ignore anyone over 50, but record buyers didn't: Bruce Springsteen, Jimmy Buffett, David Bowie, Barry Manilow, Paul McCartney, and The Rolling Stones all scored their best first-week sales in the Nielsen SoundScan era this year.

While these acts are generally ignored by MTV (and sometimes VH1), TV led the push in other ways by highlighting these artists on shows like *The Tonight Show With Jay Leno* and *Late Show With David Letterman*, as well as through direct-response advertising.

Labels have to find a way to appeal to these constituencies after that first blast of media power has faded, since these projects aren't singles-driven and in many cases, sales dropped off precipitously after the first few weeks.

LULU FAIR, ROUND 2?

A new crop of female pop singer/songwriters emerged this year. They were as young as Britney Spears and

Christina Aguilera, but instead of showing off their belly buttons and abs, they flexed their songwriting muscles. Avril Lavigne, Vanessa Carlton, Michelle Branch, and Norah Jones all climbed to the upper reaches of the charts. It was refreshing to see attractive women who didn't have to take off their clothes or talk about their body

away by Virgin Records parent EMI. Most of us will never see that kind of money for doing a job really, really well, much less for failing at it.

Sadder stories: R. Kelly being arrested on charges of childporn and Whitney Houston's *Primetime Live* interview. But the one that really made our jaw drop was Michael Jackson's attack on Sony Music Entertainment CEO/Chairman Thomas D. Mottola, whom he called "devilish" and a "racist." Mottola doesn't appear to be the Trent Lott of the music world, and, luckily, it seems Jackson's unfounded claims have just wasted off into the air. If we could, we'd give Jacko a new set of advisors for Christmas.

RUBBING SALT IN THE WOUND

The statistics are really staggering. According to Nielsen SoundScan, in 2000, the 10 top-selling albums sold a combined 60.5 million units. In 2002, that number dove to 33.6 million units. (In 2001, it was 40.3 million.) There is a bright spot, however: Eminem and Nelly are on both lists and in both cases, their 2002 numbers are within several hundred thousand of their 2000 numbers. That means their fans are sticking with them even in a depressed economy.

TREAD CAREFULLY

As record companies continue to see album sales plummet, it's no sur-

prise that they are dragging the waters for potential new revenue streams.

EMI struck a new deal with Robbie Williams this year that entitles it to some of Williams' publishing, touring, and merchandising income—in addition to record sales—in exchange for a huge advance. Basically, EMI bought the Williams brand. BMG is now hoping to structure some of its deals the same way; Sony is talking about getting into management.

The best possible relationship between artist and label is one in which the two truly see each other as partners with the same goals instead of as adversaries (see below). But even in the best of circumstances, this may be a little too much togetherness. Yes, this is an industry in which the term "conflict of interest" does not seem to exist, but if we were a manager, we'd think long and hard before we put too many eggs in one label basket, no matter how sweet the initial deal. As our founding fathers believed, a system of checks and balances is the only good.

CAN'T WE GET ALONG?

Artists and labels continued to meet this year on the battlefield known as the California state Senate. Negotiations broke down over the proposed repeal of the seven-year statute. (The law currently allows recording artists—unlike any other workers in the state—to be held to personal services contracts for longer than seven years.) But the two hearings on industry accounting practices helped lead BMG and Universal Music Group to make changes in their royalty and accounting procedures and showed that shining a bright, public light on industry issues can lead to reform.

The distrust between acts and record companies has probably never been worse, but maybe these initial moves can lead the way for bigger changes and the two sides can find a way to work together on the many common issues they face.

★ 2002 IN REVIEW ★



by Melinda Newman

The Beat™



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SCANDAL DU JOUR

When we weren't bawling the Osbournes or Kelly Clarkson and Justin Guarini from *American Idol*: *The Search for a Superstar* rammed down our throats, there were plenty of other music celebrities who dominated the news.

One of our head-shaking moments this year came when Mariah Carey got paid a staggering \$28 million to go

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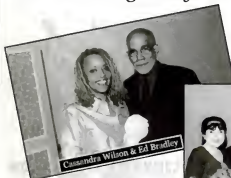
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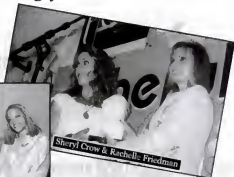
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Gina Andriolo & Ed Bradley



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Desiring A Scaled-Back Sound, Rustic Overtones' Albee Forms Roktopus

BY PAUL VERNIA

Following the demise of his Portland, Maine-based rock/unik/ska combo Rustic Overtones, keyboardist Spencer Albee had a moment of clarity.

"I stepped back, looked at the music I loved, and I realized that none of it was technology-dependent," he says. "I want songs that you can sing anywhere at any time."

Not that Rustic Overtones was a techno unit, but the band—which at its peak featured seven musicians—was as much a machine as a group of guys getting together



ALBEE

to make some noise. Wanting to strip things down to their essence, Albee recruited guitarist Zach Jones, bassist Pat Hodgkins, and drummer Brian Higgins and formed Roktopus, a quartet that thrives on melodicism, high energy, and a healthy mix of old and new influences.

Inspired by such '60s pop icons as Brian Wilson and Paul McCartney, Roktopus' sound is also infused with the energy of the late-'70s power-pop movement (Joe Jackson, Cheap Trick, the Cars) and updated with sensibilities reminiscent of Ben Folds and Bareknaked Ladies.

Roktopus' Boston-based manager, Todd Helt, reports that after a couple of months the band has enjoyed solid sales of its debut album, *I Love You! Good Morning!*, mostly via the six-store Bull Moose Music and Newbury Comics chains. Helt recently secured national distribution for the band, which will put its CD in TransWorld outlets in the Northeast and other regions.

Helt says. "The band's fans are incredibly passionate. They're building Web sites and chatting online all the time. There's a song that the band recently recorded called '25,' which isn't on their album, and one of the sites has the lyrics scrolling along the bottom from kids hearing the song live. We feel like we have a huge street team already."

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Declining Sales In 2002 Trigger Desire For Less Hype, Better Records, Fresh Blood

★ 2002 IN REVIEW ★

BY LARRY FLOCK

NEW YORK—There is no question that 2002 has been a tough year for the U.S. music business. Album sales are down, despite Eminem's *The Eminem Show* having surpassed the 7-million sales mark.

That said, 2002 has also proven to be a year of growing creative and marketplace diversity. Some bemoan the death of hits, while others applaud the emergence of bold new rock acts and the steady prominence and creative consistency of hip-hop.

Most agree that 2002 has not been one of the better years in recent memory—and that it might be time for an injection of "fresh blood."

"The best any of us can hope for right now is to hang onto our jobs and ride out the storm," one major-

gravitating toward one specific kind of music. There's no major movement to hang our hats on. We can't proclaim 2002 as the year of this or that. People have become far more diverse in their tastes and interests—and that's a good thing. It will help the industry become more healthy over time."

"No sync member Justin Timberlake who I offered his critically lauded *Jive* solo disc *Justified*, this quarter also believes a diverse marketplace is the key to music in 2003 and beyond, even though it will probably drive the guys who crunch numbers and make their living by predicting the future of the industry crazy.

"They want to put people who buy records in neat little boxes and categories and keep them there," Timberlake continues. "That's just not possible anymore. The days of kids buying only one kind of music are gone. I

Pink (*Missundaztood*, also on Arista, with sales of 4.1 million), and Michelle Branch (Maverick's *The Spirit Room*, with sales of 1.4 million).

It's a move that pleases Alanis Morissette, who issued *Under Rug Swept* on Maverick this year: "Anytime you get a young woman or man playing music from an organic vantage point, like guitar or piano, it's a good thing. If it's pure pop music, then that's great. The fact that you have Michelle Branch strumming her guitar and singing about what's important to her is phenomenal. That's something to support. That's something to celebrate."

INTO THE GROOVE

Beyond the increased prominence of guitar-based music, hip-hop continued to be an unstoppable force in 2002. Artists like Ashanti, Nelly, Ja

'[2002 has been an] exercise in superstars putting out marginal records that haven't performed particularly well and smaller bands getting hyped beyond their realistic potential.'

—MARLON CREATION
DIAMOND-JIM DISCS



SANTANA

label A&R executive says. "Then again, the storm might pass more quickly if someone would make a decent record."

Marlon Creation, who manages the independent Diamond-Jim Discs in Santa Cruz, Calif., believes that 2002 has been an "exercise in superstars putting out marginal records that haven't performed particularly well and smaller bands getting hyped beyond their realistic potential. Labels need some fresh blood—people who are going to take some risks."

A NEW AGE OF DIVERSITY?

Not everyone believes that times are quite so bleak. In fact, some label executives and artists say the industry is inching toward a recovery fueled by the demands of a diverse marketplace.

"It's been a challenging year—because it's been so competitive—but it's also been a good one," says Steve Lerner, president of Wind-up Entertainment, label home of Creed, which rode 2002's with the late-2001 entry *Weathered*. The set has sold 5.7 million copies, according to Nielsen SoundScan.

"From my perspective, the demand for music has grown," Lerner says. "More people want more music. What is potentially frustrating for them or our industry is that they're not all

don't think it was ever totally like that, quite frankly. I think people in the media drew conclusions based on the fact that maybe one or two types of music have sold more than others at different times. But I always believe that people are naturally diverse in their tastes."

For Carlos Santana, whose Arista collection *Shaman* is in the top 30 of The Billboard 200, diversity has kept creating and listening to music in 2002 compelling.

"It's the difference between painting with one color and having access to a full rainbow spectrum," he says. "I listen to music now, and I'm so turned on by what I hear. It makes my mind and my body tingle. There are so many wonderful sounds to choose from. That inspires me, and it makes me want to contribute—to bring as many different ideas to the table as possible."

FROM POP TO ROCK

One growing form of expression has been simple, guitar-based rock, which has swept across the country. That pop that dominated the U.S. market in recent years. Even the teen sector has toughened up considerably, as evidenced by the success of Avril Lavigne (whose Arista debut album, *Let Go*, has sold 3.2 million copies),

Rule, and Missy "Misdemeanor" Elliott saturated the market with a plethora of projects.

"Everyone talks about representing the street, but this was the music that really did it," Creation says. "From an indie point of view, it was exciting and a little entertaining to see major labels scramble to do a Murder Inc. remix or get a Nelly guest rap on their pop singles. They were gunning for anything that might give their records commercial juice, but they were actually also giving their records credibility. I wonder if they even realized that."

Regardless of whether executives understood the underground context of hip-hop, they knew that they were squeezing a golden goose that might lose its luster over time.

"You can get too much of a good thing," a major-label A&R executive says. "Are we helping or hurting the genre or its talent by over-exposing them? Will anyone care about them in a couple of years when they've been everywhere? My bet is they don't care. He just wants to cash in right now. We have records to sell, and that's what he cares about. There'll be something or someone else to cash in on tomorrow, after we've tapped this out."



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★ 2002 IN REVIEW ★

THE TOP STORIES

- Ever-controversial rapper Eminem proves unstoppable with hit disc *The Eminem Show*, as well as the hit movie and soundtrack *8 Mile*, a second soundtrack from which was just released.
- Teen-pop takes a nose-dive as youth-driven rockers Avril Lavigne, Michelle Branch, and Pink take aim at the charts and radio airwaves.
- Hip-hop's assault on the pop mainstream continues, with red-hot releases by Ashanti, Nelly, and Ja Rule, among others.
- Album sales continue a steady downslide, as major labels scramble to cut costs and staff numbers.
- Mariah Carey ends her relationship with EMI for \$28 million, then opens her own Monarc imprint for Island Def Jam.
- Internet music piracy continues to be a front-runner, as labels fight against online music theft.
- CD sales may be down, but the concert biz thrives, as touring dollars rise 8.6% to \$1.7 billion.

THE CHART-TOPPERS

Following is a chronological list of albums that logged time at No. 1 on The Billboard 200 for the 2002 calendar year. The number of weeks each title spent at No. 1 during the chart year is in parentheses. Titles that debuted at No. 1 are indicated in bold type.

- Weathered*, Creed, Wind-up (4).
Drive, Alan Jackson, Arista Nashville (4).
J to The L-O-I The Remixes, Jennifer Lopez, Epic (2).
Under Rug Scoop, Alanis Morissette, Maverick (1).
O Brother, Where Art Thou?, various artists, Lost Highway/Mercury (2).
Roots, various artists, Universal/EMI/Zomba/Sony (1).
A New Day Has Come, Celine Dion, Epic (1).
Ashanti, Ashanti, Murder Inc./A&M/ID/JMG (3).
No Shoes, No Shirt, No Problems, Kenny Chesney, BNA (1).
Hood Rich, Big Tymers, Cash Money/Universal (1).
Justisen (Just Listen), Musiq, Def Soul/Island Def Jam (1).
P. Diddy & Bad Boy Records Present... We Invented the Remix, various artists, Bad Boy/Arista (1).
The Eminem Show, Eminem, Web/Aftermath/Interscope (6).
Nellyville, Nelly, Fo' Reel/Universal (4).
Busted Stuff, Dave Matthews Band, RCA (1).
Unleashed, Toby Keith, DreamWorks Nashville/Interscope (1).
The Rising, Bruce Springsteen, Columbia (2).
Home, Dixie Chicks, Monument/Columbia (3).
Believe, Disturbed, Reprise/Warner Bros. (1).
Elvis 30 #1 Hits, Elvis Presley, RCA (3).
Cry, Faith Hill, Warner Bros. Nashville (1).
Shaman, Carlos Santana, Arista (1).
8 Mile, Soundtrack, Shady/Interscope (2).
The Blueprint 2: The Gift & the Curse, Jay-Z, Roc-a-Fella/Def Jam (1).
Up!, Shania Twain, Mercury Nashville (3).



Making inroads. Melisma/Virgin band the Exies has begun to make friends at rock radio with several tracks from its debut disc, *Inertia*—most notably the aggressive, anthemic “My Goddess” and the introspective “Creepin’ Kamikaze.” The set was produced by Grammy Award winner Matt Serletic, and it offers what band member Scott Stevens calls “good, solid, melodic rock that we hope people will remember. We all grew up listening to bands that wrote amazing songs, ones that are still getting radio play. If we can write something meaningful today and have it continue to be relevant 10 or 20 years from now, that will be the true measure of how we’re doing.” The Exies are currently playing showcase gigs in major U.S. cities. Pictured, from left, are the group’s Freddy Herrera, Dennis Wolfe, Stevens, and David Walsh.

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For Kathleen Edwards, It's Icing On The Cake From Here On Out

BY LARRY LEBLANC

Calling her debut album *Failer* may have been an ironic defensive move against it suffering an unhappy fate, but Canadian singer/songwriter Kathleen Edwards admits to being taken aback by early response in the U.S., where it will be released Jan. 14, 2003, via Zöe/Rounder Records.

"I'm definitely feeling like I've got a horseshoe up my ass," the 24-year-

old roots-rock artist says. "I feel that everything I've done up to now has been so much further than what I initially anticipated doing with this record. Anything about what happens today I'm thrilled about."

Issued Sept. 7 in Canada via MapleMusic Recordings, the album illustrates Edwards' storytelling abilities, particularly on songs like "Six O'Clock News," about a lover's violent end; "Westby," which glibly pro-

files an affair with an older married man; and the self-explanatory, if cheeky, "One More Song the Radio Won't Like."

In advance of the U.S. launch, Rounder has snagged significant media coverage, including a booking on *Late Night With David Letterman* for Jan. 17. Early U.S. radio commitments for the single "Six O'Clock News"—in advance of its Jan. 13 release—include triple-A

stations WXPX Philadelphia, WFUV New York, and KTBG Kansas City.

"This record is incredible," WXPX PD Bruce Warren says. "I felt the same way hearing Kathleen as I did when I first heard Lucinda Williams. What grabbed me was its honesty and intensity. What differentiates it from all of the others is that Kathleen's voice is unique. She's a natural storyteller."

The U.S. response has been un-

believable from press, radio, and retail." Rounder GM Paul Foley says. "With the album being released in Canada first, we've had the advantage of having the music for a long time. We were able to feed it into the [U.S.] marketplace and let people hear it well in advance."

Born in Ottawa, Edwards—the daughter of Leonard Edwards, currently Canada's Deputy Minister for International Trade—spent parts of



EDWARDS

her teen years in Seoul, Korea, and Geneva. While overseas, she was drawn to her brother Timothy's record collection.

"A lot of my music came from what he was listening to, although he's only two years older," she says. "He was into Neil Young and Bob Dylan, and he bought me my first record, a Tom Petty album."

SELF-BUILDING A BUZZ

Following high school, Edwards developed a significant buzz around Ottawa playing acoustic guitar in local bars. In 1999, she released a self-made, six-song EP, *Building 55*, which sold 500 copies. The following year, Edwards toured Canada promoting the album, booking her own dates, and driving herself in a beat-up Suburban. "I printed off 500 copies, and they all sold," she says proudly. "Then I didn't print anymore."

During the summer of 2001, while going through a breakup with a boyfriend, and after moving to a farmhouse near Wakefield, Quebec, Edwards wrote seven of the 10 songs on *Failer*. While the breakup may have triggered some of the songs, the tracks on the album aren't necessarily autobiographical.

"I wasn't thinking consciously about whether I was writing songs that people were going to like," she says. "I wrote songs that I liked."

In the fall of 2000 Edwards recorded the bulk of *Failer* at Little Bullhorn Productions in Ottawa, co-producing with studio owner Dave Draves. "When I recorded, I had nobody looking over my shoulder," she says. "That was a blessing. Plus I was in Ottawa. Who the hell is going to look over my shoulder there? All the musicians I played with were guys I had been playing with for years."

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Music, Myth Of Cult Faves Jellyfish Feted By 4-CD Boxed Set On Not Lame/EMI

BY WES ORSHOSKI

A year ago, listening to Bruce Brodeen outline his plans to fete early-'90s power-pop act Jellyfish might have left one thinking the Not Lame Recordings chief was a tad insane.

At the time, he was taking out a second mortgage on the equity of he and his wife's house to produce a four-CD, \$60 collection of—get this—rare and long-forgotten studio recordings that never really sold that many copies of the two (yes, only two) albums it released. But it gets better: Even when Jellyfish had Buzz Bin videos on MTV and was enjoying moderate radio airplay with such songs as "Baby's Coming Back" and "The King Is Half-Undressed," the group still didn't register on most people's radars.

But now, a few months after finally issuing *Fan Club: From the Bunk to the Unreleased... and Back Again*, Brodeen and EMI's Kevin Flaherty—who brought the project to Brodeen's tiny Fort Collins, Colo., indie—are looking down-right brilliant.

Brodeen has shipped all 7,000 copies he has manufactured thus far, and he has orders for what will be his third pressing of the set. He has already made his money back and paid off the loan, and both he and Flaherty are able to revel at least momentarily in the success of a project that has taken them years to realize.

FAITH IN THE FANS

While it may seem odd to some, Brodeen had little doubt that the boxed set would sell well. "I've always been a lesser-known band. That's because the critically celebrated bands' fans—albeit a relatively small army—are religiously devoted to the group. And for good reason, he says.

Brodeen, a fan himself—you'd sort of have to be, to take on such a project—counts Jellyfish (with the Posies and Matthew Sweet) as one of three of the best and most influential power-pop acts of the past 15 years. It's an argument based on the time he caught the band live, at the Troubadour in Hollywood, Calif. "They were the best pop band that I've ever seen live by an exponential separation from the next runner," he says. "It's just not even comparable. Anybody who ever saw this band just never forgot."

After issuing two albums for Christian Music in 1990 and *SoundScan Milk* in 1993 (Nielsen SoundScan puts combined U.S. sales of the albums at 269,000, though that number is surely higher, as the first title was released one year prior to the launch of SoundScan)—and signifi-

cant lineup changes, Jellyfish disbanded in 1994, largely because singer/drummer Andy Sturmer was feeling less and less comfortable in the spotlight, keyboardist/vocalist Roger Manning says.

Since then, the myth of Jellyfish seems to have grown larger than the colorfully dressed band ever was. "There's that old cliché about bands having impressive cult followings," says Flaherty, director of A&R for EMI Music Catalog Marketing. "But for Jellyfish, it's entirely true. They had a huge cult following when they were around, and then posthumous credi-

with live discs from each period.

Brodeen says, "He called me and I said, 'What are you thinking of?' and he said, 'A four-CD boxed set.' And I said, 'That's how I like to operate.' They had this wonderful asset that was just kind of languishing, and this was the kind of band that merited that sort of fanciful treatment. But, on paper, it didn't make sense."

WICKEDLY EXPENSIVE

While the passion was there, EMI's licensing policies became a bit of a roadblock. Those policies require a licensee to pay for all remastering, re-mixing, and for such comparatively minor expenses as liner notes and photos. Whereas many indie labels can save money by actually manufacturing a product themselves, EMI also requires that everything be manufactured at EMI facilities in England. That alone probably should have made *Fan Club* cost-prohibitive for Brodeen's three-person operation.

Nonetheless, he stayed the course, although he notes that the five-figure remastering cost proved "wickedly expensive" for Not Lame, which is distributed by Burnside, Baker & Taylor, and Carrot Top, among others.

Brodeen had been working on *Fan Club* for 15 months when he sought a "six-to-six-figure sum" from his bank, with whom he says he's had a good relationship for years. By that time, word of a Jellyfish boxed set was spreading on the Internet, though which Not Lame had amassed advance orders in excess of 5,000 (with about 1,600 coming from individuals, the others from distributors).

"Kevin had always had this vision for something like this and was hoping that the label—whichever did this—would splurge and go for it, and I did," Brodeen says. "And it came out awesome, and it's well worth it."

Brodeen says it had to work out well, after he put in so much time and then gambled with he and his wife's home. "Failure," he says, "just was not an option."

Manning says, "They did an amazing job. Even though I was involved, I was even surprised when I actually got it. It's really gratifying, because there were so many scraps, especially the demos and unreleased material. I know how rabid I am for certain groups and anything they've ever done in their past, good or bad, so one thing I will say for the Jellyfish era, that fans got into it, they were like Deadheads! I mean, they were completely rabid. And I'm just really happy to be able to share that with those people."

'Jellyfish had a huge cult following when they were around, and then posthumous credibility has just grown unbelievably. They're unlike a Big Star.'

—KEVIN FLAHERTY, EMI

bility has just grown unbelievably. They're like a Big Star."

The proliferation of that myth was a key selling point when, a few years back, Flaherty proposed a Jellyfish project to his coworkers at EMI, which owns Jellyfish's catalog. Initially, Flaherty proposed a single-disc best-of. When it became clear that EMI would not take on the project—for a variety of reasons, including personnel changes—he began looking for a company to which he could license the project, all the while working with the band's former members and others to compile demos and various rarities.

And when he finally contacted Brodeen, being impressed with both Not Lame's reputation as a mecca for power pop and its release of a Posies boxed set, Flaherty's vision for the project had grown to what it actually became—two discs of demos and rarities from each studio set, together



by Steve Smith

The Classical Score

★ 2002 IN REVIEW ★

QUEST FOR THE GRAIL: Not only are most of the top artists in this year's wrap-up chart the same as those of a year ago, but so are several of the records. **Andrea Bocelli** continues to be a simply unsurpassable sales phenomenon, as his recently issued *Sentimento* raced straight to the top of this year's Top Classical Titles list, while his Verdi recital (fast year's top seller) performed well enough to land at No. 3.

Billie Joel's *Fantasies and Delusions* and **Yo-Yo Ma's** *Classic Yo-Yo* made a return appearance, as did *Appalachian Journey*, Ma's collaboration with violinist Mark O'Connor and bassist Edgar Meyer. **Yo-Yo Ma** scored with a new recording of music by **John Williams**. **The Three Tenors** made an unsurprising return appearance with a best-of compilation, while on his own **Luciano Pavarotti** also scored with *Romantica*.

Elsewhere on the Classical chart, vocalists continued to be a commanding presence: **Chanticleer's** Christmas disc and **Renee Fleming's** *Bel Cantata* rounded out the top 10, with **Salvatore Licitra's** *The Debut* and **Cecilia Bartoli's** *Dreams and Fables* bubbling underneath. This year's dark horse was a somber, pious treatment of music by **Bach: Mopper**, by violinist **Christoph Poppen** and the **Hilliard Ensemble**.

Bocelli and Ma were winners on the Top Classical Crossover chart, too: Bocelli commanded two spots with various versions of his *Gift of Tosca*, while Ma claimed a berth for his Silk Road Project release, *When Strangers Meet*. Singing policeman **Daniel Rodriguez** made his chart bow with his debut, *The Spirit of America*; otherwise, as last year, the winners were a Charlotte Church, Sarah Brightman, and Bend. Overall, Universal continued its dominance in the classical marketplace, with Sony not far behind. EMI fought its way back to third place, followed by the indie; a mostly missing-in-action RCA and a disgraced Warner Classics brought up the rear.

Perhaps it's no surprise that the same handful of artists continue to command the classical charts year after year: Still, dwindling real estate at retail, shrinking press coverage, and more limited playlists at radio have to shoulder at least some of the blame, as well. **David Osenberg** is addressing those issues with an innovative new promotional venture, *ClassQuest*.

A 25-year veteran of the music business who spent time at Tower Records and Naxos before his stint as

director of publicity and promotions at Qualiton Distribution, Osenberg earned widespread admiration and trust from media outlets across the country. He also has a perfect position to observe the uphill battle that the smallest, feliest independent labels and artists had to wage in order to attract attention, particularly given an already tenuous grasp at retail. That task normally fell to their distributors, who have increasingly scaled back such services because of mounting expenses and diminished returns. Osenberg developed *ClassQuest* in order to take up the slack.



OSENBERG

"Independent labels don't have the time to do a mailing or hunt down who a disc goes to," Osenberg says. "I've been dealing with these people for years, so I know which radio stations will actually play it, which ones won't, and which reviewers will give it its due." Osenberg is offering labels several different tiers of media outreach. While relying to a large degree on his own expertise and experience with media outlets, Osenberg has also created a Media Web site that includes a page for each record, which features a brief description, cover art, and an audio sample. Reviewers and radio stations can use that site to request specific recordings of interest.

Key to the *ClassQuest* approach, each disc Osenberg supplies to the media will be prominently stickered with a URL where the disc can be purchased. "If you write a feature review and you don't tell people where they can find the disc, you're really frustrating people at this point," Osenberg explains. "This way, with every review there's also a trail that can lead to the label getting a sale out of it."

The response so far has been enthusiastic: *ClassQuest* opened for business Dec. 13 with titles from L.P.O. and Boston Records labels, and Osenberg reports that some 35 labels have committed to use the service. Interested labels can contact Osenberg directly at 215-891-0560 or osenbergd@aol.com.

ARTISTS & MUSIC

Jazz Notes

★ 2002 IN REVIEW ★

AT YEAR'S END: At this time last year, it was looking like a challenge to sell jazz records at all, whether contemporary or traditional. That was before releases by Norah Jones, Diana Krall, Jane Monheit, Natalie Cole, and Karrin Allyson exploded into the top 10 of the jazz charts, selling better-than-respectable numbers and infusing the jazz world with hope that—despite a lagging economy—the right record could indeed draw consumers into stores.

On the other hand, it also prompted many to ponder the fate of the unsung heroes behind the vocalists,



MARSALIS

namely the instrumentalists. Even as jazz vocalists were brought to the forefront of the public's consciousness, it seemed that instrumentalists were losing ground, if not in sales then in terms of visibility. As always, this turn of events prompted a re-emergence of the ever-popular "What is jazz?" question, as many pondered whether Jones' *Come Away With Me* (Blue Note) was a jazz record or an exceptionally sophisticated pop affair, or whether a young interpreter such as Monheit truly deserved to inherit the jazz vocal crown.

Still, if these were the year's biggest concerns, they were a far cry from the angry discussions of years past, when sales of multi-artist compilations and/or single artist best-ofs dominated retail, causing many to wonder whether these releases were cutting into sales of albums by current artists, or simply selling to people who otherwise would not have made a jazz purchase. This year, it was good to have artists who were enticing consumers, whether they were singing newly arranged standards or pushing the boundaries of instrumental music.

Past years have also found the jazz community debating how to successfully integrate substantial marketing hooks and mass appeal with music that furthers an artist's craft. In 2002, there were several releases that appear to have done just that. Branford Marsalis,

for example, stepped out with his own label, Marsalis Music, releasing *Footsteps of Our Fathers*, a set that feted familiar jazz icons while never veering from the saxophonist's uncompromising standards.

In March, Marsalis told *Jazz Notes* that paying tribute to the past was necessary in order to move the music forward. "After many years of working together, my quartet has gotten to a point where people say we have an original sound," Marsalis explained. "I want to state that the best way to get an original sound is by researching the greats. You can't circumvent the mountain. You've got to climb it, to deal with it."

Pianist Brad Mehldau, on the other hand, used contemporary soundscapes to enhance *Largo* (Warner Bros.), giving his traditional jazz a feel not unlike many cutting-edge rock bands. In August, Mehldau told *Jazz Notes* that it was necessary to think beyond the box in order to combine the contemporary with the traditional. "People who came from the singer-songwriter camp write songs that are short and concise," he said. "It is an ethos contrary to jazz, which can be caught up in self-expression almost to a fault. *Largo* is a dynamic mix between the two approaches."

Even one of the more controversial releases of the year, the John Scofield Band's *uberjam* (Verve), pointed to avenues of improvised expression that could, potentially, bring new fans into the jazz fold. *Uberjam*, however, was often a love-it-or-hate-it proposition, drawing considerable resistance from some. Most felt that its mix of improvised rock and jazz either strayed too far from the intricacy of Scofield's past work, or they heralded its fun, funky, and fresh approach to composing and an integrated group ethic.

Scofield, however, saw the project as a natural extension of the funk and fusion that he has liberally explored throughout his career. "I've been doing this funky, jazz-rock thing for the longest time," he told *Jazz Notes* in January, "and a few years ago I started noticing that there was this whole jam-band scene building around the kind of music that I love playing and that there was a whole new generation of college kids listening to it."

The lesson here, perhaps, is that the "What is jazz?" question has become increasingly irrelevant. Jazz is whatever jazz is, and if we as a community are to successfully attract a new audience for the music, we can't worry about whether an artist is playing like the masters or trying to master a domain all his or her own. We just need to show the music, as a whole, our unending support.

by Steven Graybow

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ARTISTS & MUSIC

Higher Ground

by Deborah Evans Price

★ 2002 IN REVIEW ★

METAMORPHOSIS: 2002 was a year of growth and change for the Christian music industry. Longtime distribution agreements were traded for new affiliations. Labels were sold. Several new ventures sprang up, and the inevitable changes in personnel took place.

During the waning weeks of 2001, Warner Music Group (WMG) bought Word Entertainment from Gaylord for \$84.1 million. In March, Barry Landis, formerly Atlantic Records Christian division VP/GM, joined Word Entertainment as president of the Word Label Group.

It had been no secret that Curb Records chairman Mike Curb had been interested in being part of the Word acquisition with Warner Bros. When Warner opted to close the deal alone, it remained to be seen how Curb would fit into the picture. In late July, it was announced that he was part of the new agreement. Curb became a partner in and chairman of Word

Entertainment. Curb had been involved in the Christian music biz for years (with Dove Award-winning trio Selah, the label's most-notable success story), but this situation with Word gives him a more dominant presence in the community.

NEW COMPANIES: Creative Trust Entertainment, best known as the management company that represents Steven Curtis Chapman, Third Day, and Mark Schultz, launched a new label, Creative Trust Workshop, with Jim Houser serving as brand manager.

Several veteran Christian executives joined to launch Dology Records. Former Myrrh Records VP of A&R Dan Posthuma took the reins as president/GM with former Word president Roland Lundy serving as chairman of the board, whose members include Bill Galtier, Integrity Music CEO Jerry Welmer, and independent producers Michael Omartian, Dann Huff, and

Monroe Jones... Bob Carlisle expanded his résumé to include record company owner this year as he

and partners George King and Mike Rinaldi launched the Butterfly Group

in April. The company has offices and studios in Nashville and Las Vegas and includes four labels, Christian Records, Gospel 1, Flying Leap, and Butterfly Kids. In July, they purchased Diamante Media Group for distribution.

DISTRIBUTION DEALINGS: The Rocktown label switched from Word to Provident Distribution... Spring Hill Music Group moved from Chordant to Word, while Spring House Music remained with Chordant... Maranatha! signed with Provident... Universal South inked a deal with Chordant to distribute the multi-genre label's Christian product.

ACQUISITIONS: Veteran Christian executive Jeff Moseley surprised the community by selling M2 Communications and its M2.0 and INO labels to Integrity. Moseley started M2 Communications in 1999... EMM Christian Music Group succeeded 25% in Cote Records, the Franklin, Tenn.-based independent owned by CEO Toby McKeehan and label president Joey Elwood, for an undisclosed sum.

FAREWELLS: Howie Lister, 75, who founded the Stateside label in 1948... Howard "Happy" Goodman, 81, of the Happy Goodman Family.

In The Spirit

by Lisa Collins

★ 2002 IN REVIEW ★

GOSPELS GROWTH: Kirk Franklin might have been gospel's biggest-selling artist in 2002, but it was the strength of gospel's growing core of independent labels that generated the industry's biggest buzz. Their success on the charts underscores the genre's uncanny ability to thrive despite the economic climate. Fast is, while mainstream music sales have experienced a double-digit decline, gospel has, for the most part, remained steady.

From Juanita Bynum (Shekinah) to the Emmanuel (DoRhohn) to Youthful Praise (Evidence Records) and Shekinah Glory Ministry (Kingdom Records), the genre's resilience and staying power was well demonstrated.

Sure, gospel took some hits. The restructuring earlier this year of Atlanta-based AIR Records that has since rebounded with the success of Dottie Peoples' *Churchin' With Dottie*, and the more recent downsizing of Savoy Records that set tongues in motion earlier this month.

But Malaco president Tommy Couch says the changes at Savoy are little more than a reflection of good business sense with what's happening

throughout the record industry.

"We're just moving some of the services down here that were being duplicated there," Couch says. "It's a relocation of offices. Savoy's been around way too long to go anywhere. The artist rosters will be the same, and [Savoy executive director] Milton Biggiam will still sign and produce acts the same as before."

In fact, Biggiam says he's looking to sign acts, and while the lion's share of office support will come from Malaco's Jackson, Miss., headquarters, Biggiam will maintain a skeletal staff in the New York area.

Meanwhile, as expected, the major labels all but locked up the top 10 chart positions, but the rest of the chart appeared to be up for grabs.

Shekinah Glory Ministry, a little-known Chicago-based choir led the charge, skyrocketing up the charts, clocking upwards of 81,000 unit sales, and generating a fervor so strong that retailers could hardly keep the act's debut release, *Praise Is What I Do*, on their shelves.

Chicago-based Meek Records proved it was the little label that could with

four of the label's five artists—the Rev. Clay Evans, Masque, Pastor Keith Smith, and Dr. Charles G. Hayes—charting. CEO Maple Reddick-Burchall credits the group's success to the favor among gospel audiences for "traditional gospel and down-home church music."

"Everyone's in such uncertainty," Reddick-Burchall says. "They're able to relate to the music because it gives substance. You can get deliverance from the music and that's what people are looking for—deliverance from their problems."

Also enjoying a good year was David Gough, owner of Detroit-based DoRhohn Records, which enjoyed success with Esther Smith, the Emmanuel's, the Eastern Michigan Gospel Choir, and Kerry Douglas, whose Houston-based label, World Wide Gospel, is enjoying success with Keith "Wonderboy" Johnson.

The majors have taken notice—so much so that Verity, which acquired Detrick Haddon and John P. Kee from Tyscot, are now rumored to be talking similar terms with Johnson, the label's top-selling act.

But it is gospel's overall sales that prove the majors aren't the only ones watching and listening.



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Building-Security Procedures Tighten in Wake of ICMC

BY SUSANNE AULT

LOS ANGELES—Just a little more than one month since November's International Crowd Management Conference (ICMC), venue managers are already tightening up their building-security procedures.

During the event, produced Nov. 10-13 in Reno, Nev., by the International Association of Assembly Managers (IAAM), attendees expressed reluctance in instituting some security improvements because of time and cost factors (*Billboard*, Nov. 30). But the unrelenting importance of facility security—underlined of late by the recent measles at two Guns N' Roses (GN'R) show cancellations—is nonetheless encouraging people to put the knowledge they gained at ICMC 2002 to work.

Cory Meredith, president/CEO of venue services firm STAF, says of the audience skirmishes following GN'R's canceled shows, "I can't answer the question of whether the venue's CM Place and Philadelphia's First Union Center (Nov. 7 and Dec. 8, respectively). This made a lot of people think [about what they need to do in their facility]. Now they are thinking, 'What if this happened in my facility? Are we prepared for this type of scenario? How do we need to do?'"

LITTLE THING CAN MEAN A LOT

Coming out of ICMC, Meredith is recommending to his venue clients that to minimize hardships in im-

proving security systems—in installing a closed-circuit TV (CCTV) surveillance system can set a venue back \$250,000, for instance—they should first appoint a committee to lead the changes.

"There's a lot of info that needs to be discussed, and it can be over-



MEREDITH

whelming," he explains. "They need to prioritize things."

Jim Bell, VP of public safety at the Delta Center in Salt Lake City, also suggests starting small. The 2002 Winter Olympics Committee covered much of the expense in recently equipping Bell's arena with CCTV, but he points out that "you can start with a digital recorder and two cameras for \$10,000. Any size building [with a range of budgets] could deal with that. With technology upgrades, if you don't stay on top of that just a

little bit you'll be starting all over again, because the technology will have passed you up. That's the problem with security—it's not [revenue-producing], but it's a necessary evil."

Bell, referring to the GN'R incidents, believes that incorporating some CCTV capabilities into venues should strengthen managers' abilities to control the crowd. "The rightest people" can be zoomed right in on, and you can see the color of their eyes," he says. "You can at least have a picture of them to give to local law enforcement to identify them."

Bell admits that he thinks the Delta Center is not as secure as it needs to be. He is looking at adding another recorder and camera to his CCTV system.

VALUABLE TEST RUN

Someone who fortunately did not skip a beat on security at ICMC Dave Brown, VP/CM of the American Airlines Center in Dallas. Implementing a mock evacuation drill soon after returning from Reno saved his staffers a lot of grief: A few days later, the arena had to handle a real-life evacuation. He says that the idea to carry out the full-length practice exercise dawned on him during ICMC.

"One of the things that came out of the convention was putting priority on having a disaster drill," Brown says. "We hadn't done one in

quite a while—it was long past due."

And after evacuating the entire building when a fire alarm went off during a Nov. 30 Dallas Mavericks/Chicago Bulls game, Brown says, "We certainly learned that going through emergency routines on a routine basis is critical."

Further proof of the continued significance of venue security lies in IAAAM's Safety and Security Task Force (SSTF) now aiming to remain in place indefinitely. Previously, the plan was to disband the team by fall next year, believing that its main duties of creating and distributing the post-Sept. 11, 2001, security "best practices" guidelines would be complete.

The reasoning behind SSTF's extension (which is still awaiting IAAM approval) is that "our country is in a state of flux now," says Larry Perkins, SSTF vice chair and assistant GM for the RBC Center in Raleigh, N.C.

He adds that "you can't get away" from the U.S. government's talk of impending war with Iraq, which renews Sept. 11-related concerns of Middle Eastern terrorists. The latest proposed strategy is to form a super task force—with SSTF one of the components—under leadership. Beyond foreign threats, SSTF also hopes to tackle such issues as concealed weapons and ticket scalping.

"It is pretty strong," Perkins says of the continuing need for SSTF. "We look at our area of responsibilities, and we see a broadening."

WHAT'S AHEAD FOR ICMC IN 2003

ICMC 2003 in Baltimore is already being mapped. Organizers, including 2003 ICMC chair Mount Airy (also director of house and operational services at the New Jersey Performing Arts Center in Newark, N.J.), are excited by the unique speaker opportunities of being located in a city so close to Washington, D.C.

"Being [near] D.C., there'll be heightened awareness of 9/11. It will be a natural thing in that space to continue the conversations. We should have a wealth of resources to pull from," says Allen, who declines to give any hints about who is on the ICMC's speaker wish list.

"Being [near] D.C., there'll be heightened awareness of 9/11. It will be a natural thing in that space to continue the conversations. We should have a wealth of resources to pull from," says Allen, who declines to give any hints about who is on the ICMC's speaker wish list.

Others enlightened by this year's ICMC include Rock Solid

Security president/CEO Bart Butler. An ICMC session on emergency preparedness spurred him to start taking an online course offered by the Federal Emergency Management Agency. Also, one of his clients, Nashville's Municipal Auditorium, is seeking Rock Solid's help in setting up its own mock evacuation drill.

Chad O'Leary, executive director of event management at the Rose Quarter in Portland, Ore., committed to developing closer ties with local fire and police contacts after ICMC. He believes it will make security procedures run smoother if his building personnel reach out to all those involved in emergency situations.

"It just reaffirmed a lot of the things that we already knew," O'Leary says of ICMC 2002. "But going does give you more leverage [in building meetings]. It makes you more credible. And you are saying, 'Now it's not like [the venue thinks] I just want to spend money.'"

★ 2002 IN REVIEW ★

THE TOP STORIES

- **Clear Channel Entertainment (CCE)** axes music division co-CEOs Irv Zuckerman and Rodney Eckerman and immediately replaces them with Don Law and Dave Lucas.
- **Paul McCartney** embarks on his first tour in nine years. It becomes the year's top-grossing trek, taking in more than \$126 million. The DVD documenting the tour is recorded on the top-selling debut of a DVD music video and highest single-week music-DVD sales.
- **Anschutz Entertainment Group (AEG)** ups the ante in the touring game with AEG Live and its subsidiary Concerts West, promoting U2's *Rattle and Hum*, Britney Spears, McCartney, Neil Diamond, and Barry Manilow.
- **Antitrust and monopoly** allegations persist against CCE amid the occasional lawsuit and political posturing, but the Department of Justice remains quiet on the subject.
- **Recording Artists' Coalition** concerts in Los Angeles involves promoters CCE, House of Blues (HOB), Concerts, Concerts West, and Nederlander.
- **HOB** begins the block after being sold for more than one year, citing tight capital markets.
- **The Stones** roll out three different productions for their worldwide Licks tour.

\$2Bill Tour A Priceless MTV2 Promotion

BY RAY WADDELL

NASHVILLE—MTV2's debut \$2bill tour, featuring headlining acts in intimate venues for a \$2 admission fee, was a success in terms of promoting the MTV spinoff network and reaching out to consumers at a grassroots level, according to Tina Exarhos, executive VP of marketing for MTV and MTV2.

The tour started Feb. 2 and hit a different MTV2 market on the second day of each month. Participating acts included the Strokes, Nas, Jimmy Eat World, Coldplay, Clipse, the Roots, the Hives, Foo Fighters, Snoop Dogg, Musiq, Tupac, N'E'R'D, Jurassic 5, and Fabolous.

Exarhos says the idea for the tour was born about a year ago in a brainstorming session where an "02/02/02" concert concept arose.

"We considered this an opportunity for MTV2 to be in the market," Exarhos says. "For something we came up with the idea to do a concert for \$2; then it became, 'Maybe we can get more bang for our buck if we make it a year-long series.'"

Sister network MTV-1 is stronger to the touring world, having staged

several Campus Invasion, Return of the Rock, and TRL tours, along with the recently wrapped MTV Hand-picked tour with the Vines and the Music. Exarhos says the concept was appropriate in exposing MTV2: "We are definitely looking for ways to get MTV2 as much attention in local markets as possible, so this was a great opportunity to connect the network on the ground with viewers and get some big artists connected with the network."

The shows were all one-offs, booked in-house by the network in markets important to MTV2, beginning with the Strokes at a studio in Los Angeles. Venues primarily ranged from 400- to 2,000-capacity seating. All the shows but two were taped. "It wasn't intended to have them all on [MTV2] because this was more of a grassroots play, but we realized we had a great TV show as well," Exarhos says. "For something that started as a fun one-off, this created a lot of buzz."

Given the small venues, promotion was limited, but there was a marketing budget for each show. Artists also received significant pro-

motion on MTV2. Exarhos says touring remains a priority promotional vehicle for both networks.

"What I do in marketing is really about reaching our audience in different ways," she says. "We can do



EXARHOS

that on-air or on the ground, and that better place than at concerts? That's where our audience is."

Exarhos says the network is now considering options for another live project in 2003, perhaps upping the production values and cutting back on the number of dates.



by Ray Waddell

Venue Views™

NEVER A DULL MOMENT: Always the most fluid and volatile segment of the music industry, the concert business did not disappoint in 2002. While the biggest mover/shaker events have been well-chronicled in these pages (including in this week's issue, page 3),

★ 2002 IN REVIEW ★

there were some pretty significant developments that were, comparatively, under the radar. Not the least of those is the creation of some new touring product in an industry hungry for innovation.

Some ideas worked better than others. Clear Channel Entertainment's stab at creating a new "festival" concept in the Jeep World Outlaw tour, featuring *Sheryl Crow*, *Tina Turner*, *Marley*, and others, along with clutch of outdoor-lifestyle interactive exhibits, was something less than a complete popular success. But on the more extreme side of the equation, slateboard god *Tony Hawk's* Boom Boom Huck Jam tour went through the roof for weeks, squarely in sports categories while making music a sidebar.



HAWK

Hawk is most definitely on to something here, so expect a bigger and better product in 2003. Arenas and promoters are saying "thanks."

In terms of creative production elements, one must give props to the *Rolling Stones* for continuously touring with their live show. In the past, the Stones have brought in everything from lead inflatables to pyrotechnics in adding bang to the buck, and this year on their Licks tour the band, along with shrewd tour promoter *Michael Kohl*, opted for three distinct productions for stadiums, arenas, and theaters.

This idea may be more efficient than it sounds. By shifting focus to their considerable musicianship and unparalleled catalog of songs, the Stones have likely cut overall production costs in eschewing pricey ancillaries like the aforementioned ones, along with extensive video, staging, etc. At Nashville's *Gaylord Entertainment Center*, the Stones opted for a rather bare-bones

stage (save the now-ubiquitous satellite stage) highlighted by a unique and versatile multifunction video board. It is worth noting that the band was in exceptional form, with *Ron Wood's* wild guitar lines juxtaposed against *Keith Richards'* efficient and cutting leads, all overlaid by a *Mick Jagger* stage presence more energetic and commanding than I've seen in years. When you're that good, who needs pyro? Oh, and we're still waiting for those numbers, Michael.

IS COUNTRY BACK? It is gratifying to notice that five country acts cracked the top 25 tours of the year, after only two did so in 2001. Even more encouraging is that two of them—*Kenny Chesney* and *Toby Keith*—are first-timers to the list. In fact, with \$22.1 million in grosses, Chesney has the top-grossing country tour of the year, followed closely by *Keith* (\$21.3 million), *George Strait* (\$19.6 million), *Brooks & Dunn* (\$15.5 million), and *Alan Jackson* (\$18.8 million). The country forecast looks even brighter when considering the outlook for next year, with these acts likely to be joined by such heavyweights as *Tim McGraw*, *Faith Hill*, *Dixie Chicks*, an Alabama farewell tour, and *Shania Twain*. Country bookers have to watch out for each other next year, but it is a situation with which veterans of the early-'90s boom are well-acquainted.

YOUNG ROCK: A familiar refrain has been rock music's failure to develop substantial headlines, or at least those with enough legs to sustain arena-level clout for more than a couple years. (Remember *Hootie & the Blowfish*?) The exceptions have been *Dave Matthews Band* and *Phish* (thankfully returning in '03), along with rap/rock hybrids like *Korn* and *Limp Bizkit*. Now we can add *Creed*—and to a lesser degree, *Incubus*—to that list of rock bands with thoroughbred potential. And punk is still very much alive, as evidenced by a record year for the Van's Warped Tour, and a \$20 million co-headlining run by *Blind*, *182*, *Green Day*. Also looking to make a mark are *Puddle of Mudd*, *Staind*, and a bevy of developing acts with serious potential: the *Hives*, the *Vines*, *Coldplay*, the *White Stripes*, the *Strokes*, *Good Charlotte*, *My Chemical Romance*, and even *Avril Lavigne*. Kids are diggin' it, so pop touring's loss may be rock's gain; rap should take note.

Finally, let's all respect each other, and props to our countrymen overseas. Best to all in '03.

DECEMBER 26 2002		Billboard® BOXSCORE CONCERT GROSSES			
ARTIST(S)	VENUE/ CITY	GROSS (ESTIMATED)	ATTENDANCE/ GROSS PER SEAT	PROMOTER	
BRUCE SPRINGSTEEN & THE E STREET BAND	Greensboro Coliseum, Greensboro, N.C. Nov. 18	\$1,867,411 \$75,949.50	26,397 seated	C&C Concerts	
PETER GABRIEL, BLIND BOYS OF ALABAMA	Ball Center, (10,000 seats Canadian), Nov. 28-29	\$1,418,891 (\$63,323,954/1029.76)	22,644 31,039 two shows	Clear Channel Entertainment, Elliott Entertainment Group	
BRUCE SPRINGSTEEN & THE E STREET BAND	Charlotte Coliseum, Charlotte, N.C. Dec. 8	\$1,396,425 \$75	18,968 20,530	C&C Concerts	
BRUCE SPRINGSTEEN & THE E STREET BAND	Papa John's Arena, Louisville, Ky. Dec. 13	\$1,176,310 \$74	16,615 seated	Clear Channel Entertainment	
TOM PETTY & THE HEARTBREAKERS, JACKSON BROWNE	Madison Square Garden, New York Dec. 13	\$935,806 \$69,955.515	14,482 seated	Concerts West	
CHER, CYNDI LAUPER	Staples Center, Los Angeles Dec. 2	\$722,164 \$725.26/\$25.25	16,186 17,500	Clear Channel Entertainment	
TOM PETTY & THE HEARTBREAKERS, JACKSON BROWNE	Scotiabank Place, St. Paul, Minn. Dec. 9	\$690,523 \$52,945/\$29.50	14,086 seated	Jan Prods.	
CHER, CYNDI LAUPER	Arrowhead Pond, Anaheim, Calif. Dec. 9	\$679,245 \$725.26/\$25.25	9,300 12,174	Clear Channel Entertainment, Nederlandse Organisatie	
TOM PETTY & THE HEARTBREAKERS, JACKSON BROWNE	First Union Center, Seattle, Wash. Dec. 10	\$665,796 \$51,500/\$29.50	13,798 seated	Concerts West	
TOM PETTY & THE HEARTBREAKERS, JACKSON BROWNE	First Union Spectrum, Philadelphia Dec. 10	\$618,538 \$50,529.50	13,570 seated	Concerts West	
TOM PETTY & THE HEARTBREAKERS, JACKSON BROWNE	United Center, Chicago Dec. 11	\$617,233 \$51,500/\$45.00	12,346 13,969	Jan Prods.	
CHER, CYNDI LAUPER	San Diego Sports Arena, San Diego Dec. 1	\$583,081 \$59.25/\$26.25	10,485 14,361	Clear Channel Entertainment	
AEROSMITH, ANDREW W.K.	Van Andel Arena, Grand Rapids, Mich. Dec. 1	\$578,891 \$59.25/\$29.50	11,178 seated	Clear Channel Entertainment	
TOM PETTY & THE HEARTBREAKERS, JACKSON BROWNE	Palace of Auburn Hills, Auburn Hills, Mich. Dec. 1	\$569,095 \$52,929.50	12,346 seated	Concerts West, Palace Sports & Entertainment	
AEROSMITH, ANDREW W.K.	Kansas Coliseum, Valley Center, Kan. Dec. 1	\$568,363 \$56.54/\$34.50	9,508 10,832	Clear Channel Entertainment, in-house	
PETER GABRIEL, BLIND BOYS OF ALABAMA	Palace of Auburn Hills, Auburn Hills, Mich. Dec. 1	\$471,590 \$725,566/\$46	10,489 15,064	Clear Channel Entertainment, Palace Sports & Entertainment	
TRANS-SIBERIAN ORCHESTRA	First Union Arena, Wilkes-Barre, Pa. Dec. 15	\$469,438 \$46,925	11,160 14,356	Clear Channel Entertainment	
THE OTHER ONES, ROBERT HUNTER	Converse Fieldhouse, Indianapolis Dec. 1	\$427,239 \$45	8,996 12,591	Clear Channel Entertainment	
PETER GABRIEL, BLIND BOYS OF ALABAMA	Colisée Pepsi, Quebec City, Quebec Nov. 23-24	\$426,149 (\$827,400 Canadian)/\$42,619/\$42,619	12,659 13,008	Clear Channel Entertainment, Elliott Entertainment Group	
MICHAEL W. SMITH	Scotiabank Place, St. Paul, Minn. Dec. 8	\$404,820 \$52,929/\$29.50	14,543 seated	Jan Prods.	
Y100 FESTIVAL: COLDPLAY, GOOD CHARLOTTE, QUEENS OF THE STONE AGE	First Union Center, Philadelphia Dec. 15	\$407,254 \$26,523/\$19	11,891 15,000	Clear Channel Entertainment	
98.7 KISS R&B JAM: NEW EDITION, EN VOYUE, KEITH SWEAT, THE SLEY BROTHERS, YOLANDA ADAMS	Madison Square Garden, New York Dec. 1	\$390,150 \$150,150/\$55.95/87	11,676 14,022	Entopia Communications	
MANNEHEIM STEAMROLLER	Savoy Center, St. Louis Dec. 4	\$379,401 \$75,521	5,988 12,106	Clear Channel Entertainment	
THE IRISH TENORS	Carnegie Hall, New York Dec. 2-3	\$365,336 \$125,475	4,366 5,592 two shows	Clear Channel Entertainment	
CREED, OUR LADY PEACE, STEREO FUSE	ARCO Arena, Sacramento, Calif. Dec. 2	\$344,563 \$46.50	8,257 seated	Clear Channel Entertainment	
JAMES TAYLOR	Altair Arena, North Little Rock, Ark. Dec. 14	\$342,560 \$46,525	6,182 seated	Beaver Prods.	
JAMES TAYLOR	Riverside Centerplex, Baton Rouge, La. Dec. 10	\$295,560 \$46,525	6,963 seated	Beaver Prods.	
YES	Auditorio Nacional, Mexico City Dec. 8	\$298,943 (\$278,110 pesos)/\$77,817.48	8,374 8,829	OCESA Presents, CH Events	
MANNEHEIM STEAMROLLER	Ford Center, Oklahoma City Dec. 2	\$293,469 \$75,525	6,908 11,329	Clear Channel Entertainment, JS Touring	
MANNEHEIM STEAMROLLER	Kansas Coliseum, Valley Center, Kan. Nov. 18	\$285,517 \$57,502.5	7,255 10,838	Clear Channel Entertainment, in-house, JS Touring	
NELLY, CLIPSE	General Mennen Place, Vancouver Dec. 14-15	\$277,820 (\$432,344 Canadian)/\$44,344/\$31.68	7,881 10,897	Clear Channel Entertainment, in-house	
TRANS-SIBERIAN ORCHESTRA	Desoto Opera House, Detroit Nov. 20-Dec. 1	\$276,680 \$42,500/\$20	7,572 8,331 three shows	Clear Channel Entertainment	
JAMES TAYLOR	CenturyTel Center, Bossier City, La. Dec. 13	\$276,395 \$45,525	7,029 seated	Beaver Prods.	
MANNEHEIM STEAMROLLER	Richmond Coliseum, Richmond, Va. Dec. 14	\$264,363 \$55,118	6,894 7,888	Jack Ulrich Presents	
JAMES TAYLOR	Frank Erwin Center, Austin Dec. 11	\$263,900 \$46,525	6,020 seated	Beaver Prods.	

Source: Billboard. *Gross figures are "all-in" (including venue and promoter fees) and are subject to audit. **Gross figures are "net" (excluding venue and promoter fees) and are subject to audit. ***Gross figures are "gross" (including venue and promoter fees) and are subject to audit. ****Gross figures are "gross" (including venue and promoter fees) and are subject to audit.

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Other Ones Tour Revives The Dead

BY WES ORSHOSKI

NEW YORK—A bright spot on the sometimes bleak 2002 touring scene and a surprise-filled treat for older and younger fans of the Grateful Dead, the Other Ones' just-wrapped early winter trek is being hailed as an all-around success by the band's camp, a tour that has proved to have peaked sales of everything Dead.

Yet it is unlikely at this point that the 17-show jaunt—the first to feature all four of the living founders of the Dead since guitarist/vocalist Jerry Garcia's 1995 death—will spell a full-fledged return to either the road or the studio for guitarist/vocalist Bob Weir, bassist Phil Lesh, and percussionists Mickey Hart and Bill Kreutzmann.

With one more Other Ones show to play in 2002—on New Year's Eve at the Henry J. Kaiser Convention Center in Oakland, Calif.—Weir says that, at the moment, he and his for-



WEIR

mer Dead bandmates are considering re-forming the Other Ones for "three, four, five events, probably on long holiday weekends [in 2003]."

That, he says, "will probably be enough. If we're gonna make the effort to go out and tour, I would expect what we have to do is spend some time together and come up with new material to make it aesthetically worth our while." Though the band does not have any plans to do so at the moment, Weir says that it hasn't ruled anything out.

"I definitely want to do it," Hart says. "And if somebody doesn't want to, they better have a good reason. And, if they do, fine. But the world is on fire right now, and it seems like it's more important now than ever to add this kind of good energy to a world gone amuck."

According to Grateful Dead Productions president/CEO Cameron Sears, the just-finished, three-week trek—which he says included seven sellouts and grossed \$9.8 million—has spiked sales not only of Dead music but also such merchandise as watches, T-shirts, artwork, and blankets. It is a sales boost he expects to last through the holidays, one that he hoped the tour would create: "Part of the reason that we undertook the tour—after the success of Alpine Valley [Music Theater, the East Troy, Wis., venue where

(Continued on next page)

Other Ones

Continued from preceding page

the four Dead founders reunited in August for the first time since Garcia's passing!—was in large part to try and see if a rising tide would lift all boats, and, quite frankly, it has."

Earlier this year, when the band announced the Alpine Valley shows—a multi-act festival held Aug. 3-4 and dubbed Terrapin Station—local organizers feared the built-up desire to see all four Dead founders reunited would flood the area with more Deadheads than the venue and area could support.

The tour was conceived to take the pressure off those shows. But, despite any concessions, Weir notes that the band wanted to do the jaunt anyway.

Hart says, "The plan was to do the tour, play the New Year's show, and then see how we all collectively felt. And, personally, I can't see any reason why we wouldn't do it again. We're all healthy, we all loved playing with each other, we all had a great time. [The tour] was successful financially, it was successful spiritually. So I don't see any reason why we wouldn't get back together and write new material."

While sellout after sellout was normal business for the Dead, Sears says that in comparison, this tour—booked by Jonathan Levine at Monterey Peninsula Artists and promoted primarily by Clear Channel—performed well considering current market conditions. Two shows fell just shy of selling out: At the Chicago date (at nearby Rosemont, Ill.'s Allstate Arena), 98.5% of tickets were sold, and 97.3% were sold at the Nov. 14 kickoff in Roanoke, Va.

The band played multiple nights in Philadelphia, Oakland, and Boston. In Philly, the Other Ones grossed more than \$1.5 million (at \$45 per ticket) in two sellouts at the First Union Spectrum. The venue's John Page said that advance ticket sales through the group's fan club were so strong that—if routing had allowed—at least one more show would have been booked.

More than 223,500 people representing at least five generations saw the band, which thrilled Deadheads by rolling out such rarely performed '60s cuts as "The Rub" and "King Bee."

John Scher, co-manager of Weir and a longtime promoter of Dead shows, says the trek "solved a lot of problems for a lot of different people. Old Deadheads certainly enjoyed this, and younger kids that never saw the Dead got a feel for what it was like. Without sounding like an old hippie, it was a good vibe all around."

Hart says, "All my expectations were filled. I just wanted to go out there and have a great time and come back feeling good, and I feel great about it."

Looking toward the New Year's show, Weir says the band will try to temper some of the new energy that's fueled the reunion shows. "We'll probably turn the hell down; we've been playing too loud onstage. We're gonna try and play with a little more delicacy."

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Billboard

NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

Billboard Expands its Touring Coverage

R&B/Hip-Hop, Rap: The Bright Lights In Rough Year

The industry is ending 2002 where it left off in 2001: less-than-stellar sales, more mergers/downsizings/restructurings (the latest being 1 Records chief Clive Davis overseeing the new RCA Group), resultant staff layoffs, and an inordinate number of talented and savvy industry vets questioning what's happening to the fun quotient in the music biz while contemplating what's next.

Adding to the 2002 din were issues concerning artist royalties/contracts, independent promotion, payola, the radio airplay juggernaut for new/

indie acts, bootlegging, CD burning, and file sharing. And rumor has it that more shakeups are in the offing before the dust finally settles and the growing chant "we have to work smarter" can take effect.

Throughout the year I informally canvassed folks both inside and outside the industry about what needs to change to jumpstart things. So what if...

- Commercial singles were brought back into play?
- Quality vs. quantity became the mantra, with a reduced number of new releases annually and longer development time for the projects?
- In the same vein, stronger and fewer releases were put on CDs, compelling consumers to buy?
- Radio stepped out of its narrowcasting box and just played good music? Some food for thought.

OTHER MILESTONES

2002 was also the year of India.

Arie and Alicia Keys, whose critical and popular acclaim in 2001 led to multiple Grammy Award nods (a news-making seen for India.Arie), with Keys tying Lauryn Hill's record of five wins... Rap and R&B/hip-

finalizing a distribution deal with MCA... The Rhythm & Blues Foundation naming a new executive director, Cecilia Carter... Lawyer Johnnie Cochran teaming with the Rev. Al Sharpton's National Action Network to facilitate changes in the way major labels treat recording artists; the coalition goes silent following supporter Michael Jackson's statement that Sony Music Entertainment chairman/CEO Thomas D. Mottola is "rac-

ist" and events that helped shape 2002 for me. Chief among these was the uplifting Arista Entertainment documentary Standing in the Shadows of Motown, featuring living testimonies by Motown's legendary house band the Funk Brothers. Here's to more such efforts chronicling black music's rich legacy while the actual players are still with us to share their stories.

To view my list of the top 10 albums of the year, log on to billboard.com/yearend.



ASHANTI

Rhythm, Rap, and The Blues ★ 2002 IN REVIEW ★



by Gail Mitchell

hop still dominated, as personified by Eminem, Nelly, and Ashanti (who withstood flack regarding her Lady of Soul Awards Aretha Franklin Entertainer of the Year honor, the last two artists walked away with six and eight awards, respectively, at the 2002 Billboard Music Awards... A growing trend toward hip-hop/R&B vs. R&B/hip-hop... TLC's last new studio album (3D) as a group... An indicted R. Kelly's re-emergence into the R&B/hip-hop top 10 with "Ignition"... Whitney Houston, who withstood Diana Sawyer's probing and released *Just Whitney*... the first CD under her \$100 million Arista pact... Rodney Jerkins' Darkchild Entertainment inking a production and distribution deal with Cash Money... *Billboard* introducing the radio-based Hot Rap Tracks chart... BET founder and CEO Robert Johnson making a multimillion-dollar investment in Washington, D.C.-based music company Marjmei Entertainment Group... Rakus

ist"... The Artist Empowerment Coalition kicking off the first in a planned national series of fundraising concerts (with Stevie Wonder, DMX, and Roberta Flack) to raise awareness of artists' issues.

MY FAVORITE THINGS

At the beginning of the year, I began compiling a list of releases



NELLY

THE CHART-TOPPERS

Following is a chronological listing of albums that logged time at No. 1 on the *Billboard* Top R&B/Hip-Hop Albums chart for calendar year 2002. The number of weeks each title spent at No. 1 is in parentheses. Titles that debuted at No. 1 are indicated in bold type.

Stilmatic, Nas, Ill Will/Columbia/CRG (6).

State Property, soundtrack, Roc-A-Fella/Def Jam/IDJMG (1).

1 to the L-O-Of The Remixes, Jennifer Lopez, Epic (1).

Word of Mouf, Ludacris, Disturbing The Peace/Def Jam South/IDJMG (1).

The Rebirth of Kirk Franklin, Kirk Franklin, Gospo Centric/Zomba (2).

Full Moon, Brandy, Atlantic/AG (1).

B2K, B2K, Epic (1).

The Best of Both Worlds, R. Kelly & Jay-Z, Roc-A-Fella/Def Jam/Sony/IDJMG (2).

Ashanti, Ashanti, Murder Inc./AM/IDJMG (4).

Hood Rich, Big Tymers, Cash Money/Universal/UMRG (1).

Justisen (Just Listen), Musiq, Def Sou/IDJMG (1).

Come Home With Me, Cam'ron, Roc-A-Fella/Def Jam/IDJMG (1).

The Eminem Show, Eminem, Web/Aftermath/Interscope (6).

Nellyville, Nelly, Fo' Real/Universal/UMRG (5).

Life's a Pigeon, Lil' Wayne, Cash Money/Universal/UMRG (1).

The Fix, Scarface, Def Jam South/IDJMG (2).

Lord Willin', Clipse, Star Trak/Arista (2).

Ere-ulation, Eve, Ruff Ryders/Interscope (1).

Ludacris Presents Disturbing The Peace: Golden Grain, various artists, Disturbing The Peace/Def Jam South/IDJMG (1).

Vagabond to India, India.Arie, Motown/UMRG (1).

0's..Machine, Xzibit, Loud/Columbia/CRG (2).

10, Lil' Cool J, Def Jam/IDJMG (2).

8 Mile, soundtrack, Shady/Interscope (2).

The Blueprint 2: The Gift and the Curse, Jay-Z, Roc-A-Fella/Def Jam/IDJMG (2).

Better Days, 2Pac, Arista/Death Row/Interscope (2).

THE TOP STORIES

• Hip-hop/rap dominates the music industry. Top-sellers Eminem, Nelly, and Ashanti lead the charge.

• Universal Music & Video Distribution is the primary force in R&B and rap/hip-hop.

• Local Records is dismantled and folded into Columbia.

• The 'Nephtunes' Star Trak Entertainment pacts with Arista.

• Tommy Boy and Warner Music Group, Bad Boy and Arista, and So So Def and Columbia dissolve their respective partnerships.

• TLC's Lisa "Left Eye" Lopes and D-M.C.'s Jam Master Jay both die under tragic circumstances.

• Motown merges its promotions department with Universal Records; executive VP/GM Jean Riggs exits.

Billboard HOT RAP TRACKS™			
Airplay monitored by Nielsen Broadcast Data System			
WEEK	TITLE	IMPACT/PROMOTION LABEL	Artist
1	WORK IT (feat. Lil' Wayne)	NUMBER 1	5 Weeks At Number 1 Mistay "Mudamamur" Elliott
2	03 BONNIE & CLYDE (feat. Lil' Wayne)		Jay-Z Featuring Beyoncé Knowles
3	LOSE YOURSELF		Eminem
4	AIR FORCE ONES		Nelly Featuring Kymoni, Ali & Murphy Lee
5	GIMME THE LIGHT		Sean Paul
6	THUGZ MANSION		2Pac
7	WHEN THE LAST TIME		Clipse
8	REACT		Erick Sermon Featuring Redman
9	MADE YOU LOOK		Nas
10	WANKSTA		50 Cent
11	THUG LOVIN'		Ju Rea Featuring Bobby Brown
12	DO THAT		Baby Featuring P. Diddy
13	SATISFACTION		Eve
14	PARADISE		LL Cool J
15	MAKE IT CLAP		Quana Rhyames Featuring Spirit Starr
16	DILEMMA		Nelly Featuring Kelly Rowland
17	MET ME		Ju Rea Featuring Lauric
18	SICK OF BEING LONELY		Fruit Mob
19	NO LETTING GO		Wayne
20	FROM THE CHURCH TO DA PALACE		Soop Doggy
21	GOSIP FOLKS		Mistay "Mudamamur" Elliott Featuring Lauric
22	TELL ME WHAT'S GOIN' ON		Smilez & Smoothie
23	ROCK THE PARTY		Banana

• Records that the greatest number of radio airplay. The top tracks are ranked in a composite from all R&B/hip-hop and rap stations that are currently monitored. 2 hours a day, 7 days a week. Songs ranked by number of weeks charted by songs receiving exact times of airplay with Airplay Monitor data. © 2002, Bill-Board Music Inc. All rights reserved.

DECEMBER 26 2002 **Billboard** TOP R&B/HIP-HOP ALBUMS

Sales data compiled from a national survey panel of core R&B/Hip-Hop stores by Nielsen SoundScan

LAST WEEK	THIS WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION	LAST WEEK	THIS WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION
1	1	NUMBER 1/HOT SHOT DEBUT				1	1	TRICK DADDY	<i>TRICK DADDY</i>	2	1
2	2	WHITNEY HOUSTON	<i>Just Whitney</i>	2	2	3	2	GERALD LEVERT	<i>GERALD LEVERT</i>	2	2
3	3	BKZ	<i>EPIC BROTHERHOOD</i>	2	3	4	3	FIELD MOB	<i>FIELD MOB</i>	2	3
4	4	SPAC	<i>AMERICAN HONKY-TONK</i>	2	4	5	4	AMERIE	<i>AMERIE</i>	2	4
5	5	SONDRAK	<i>SONDRAK</i>	2	5	6	5	CLIPSE	<i>CLIPSE</i>	2	5
6	6	MARIAH CAREY	<i>MARIAH CAREY</i>	2	6	7	6	ROYCE DA 5'9"	<i>ROYCE DA 5'9"</i>	2	6
7	7	JAY-Z	<i>JAY-Z</i>	2	7	8	7	MUSIQ	<i>MUSIQ</i>	2	7
8	8	COMMON	<i>COMMON</i>	2	8	9	8	SMILEZ & SOUTSTAR	<i>SMILEZ & SOUTSTAR</i>	2	8
9	9	MISSY ELLIOTT	<i>MISSY ELLIOTT</i>	2	9	10	9	50 CENT	<i>50 CENT</i>	2	9
10	10	VARIOUS ARTISTS	<i>VARIOUS ARTISTS</i>	2	10	11	10	EVE	<i>EVE</i>	2	10
11	11	JA RULE	<i>JA RULE</i>	2	11	12	11	FAT JOE	<i>FAT JOE</i>	2	11
12	12	S04 BOYZ	<i>S04 BOYZ</i>	2	12	13	12	TRINA	<i>TRINA</i>	2	12
13	13	JENNIFER LOPEZ	<i>JENNIFER LOPEZ</i>	2	13	14	13	SHAGGY	<i>SHAGGY</i>	2	13
14	14	JUSTIN TIMBERLAKE	<i>JUSTIN TIMBERLAKE</i>	2	14	15	14	CRAIG DAVID	<i>CRAIG DAVID</i>	2	14
15	15	SNOP DOG	<i>SNOP DOG</i>	2	15	16	15	SONDRAK	<i>SONDRAK</i>	2	15
16	16	DRU HILL	<i>DRU HILL</i>	2	16	17	16	BONE THUGS-N-HARMONY	<i>BONE THUGS-N-HARMONY</i>	2	16
17	17	EMINEM	<i>EMINEM</i>	2	17	18	17	DAVE HOLISTER	<i>DAVE HOLISTER</i>	2	17
18	18	VARIOUS ARTISTS	<i>VARIOUS ARTISTS</i>	2	18	19	18	VARIOUS ARTISTS	<i>VARIOUS ARTISTS</i>	2	18
19	19	STEVE WONDER	<i>STEVE WONDER</i>	2	19	20	19	STEVE WONDER	<i>STEVE WONDER</i>	2	19
20	20	MARIO	<i>MARIO</i>	2	20	21	20	XZIBIT	<i>XZIBIT</i>	2	20
21	21	VARIOUS ARTISTS	<i>VARIOUS ARTISTS</i>	2	21	22	21	NAPPY ROOTS	<i>NAPPY ROOTS</i>	2	21
22	22	YVES	<i>YVES</i>	2	22	23	22	KIRK FRANKLIN	<i>KIRK FRANKLIN</i>	2	22
23	23	NATALIE COLE	<i>NATALIE COLE</i>	2	23	24	23	SCARFACE	<i>SCARFACE</i>	2	23
24	24	BRIAN MCKINNEY	<i>BRIAN MCKINNEY</i>	2	24	25	24	DA HEADBUSSAZ	<i>DA HEADBUSSAZ</i>	2	24
25	25	VARIOUS ARTISTS	<i>VARIOUS ARTISTS</i>	2	25	26	25	VARIOUS ARTISTS	<i>VARIOUS ARTISTS</i>	2	25
26	26	SONDRAK	<i>SONDRAK</i>	2	26	27	26	3LW	<i>3LW</i>	2	26
27	27	KOOL G RAP	<i>KOOL G RAP</i>	2	27	28	27	MARY MARY	<i>MARY MARY</i>	2	27
28	28	PASTOR TROY	<i>PASTOR TROY</i>	2	28	29	28	KENNY G	<i>KENNY G</i>	2	28
29	29	RUN-DMC	<i>RUN-DMC</i>	2	29	30	29	TOO SHORT	<i>TOO SHORT</i>	2	29
30	30	YOLANDA ADAMS	<i>YOLANDA ADAMS</i>	2	30	31	30	CAMPION	<i>CAMPION</i>	2	30
31	31	Z-RO	<i>Z-RO</i>	2	31	32	31	ANITA BAKER	<i>ANITA BAKER</i>	2	31
32	32	NAS	<i>NAS</i>	2	32	33	32	DEAD PREZ	<i>DEAD PREZ</i>	2	32
33	33	QUICK	<i>QUICK</i>	2	33	34	33	LUDACRIS	<i>LUDACRIS</i>	2	33
34	34	KEPLIN	<i>KEPLIN</i>	2	34	35	34	TYMERS	<i>TYMERS</i>	2	34

DECEMBER 26 2002 **Billboard** TOP R&B/HIP-HOP CATALOG ALBUMS

Sales data compiled from a national survey panel of core R&B/Hip-Hop stores by Nielsen SoundScan

LAST WEEK	THIS WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION	LAST WEEK	THIS WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION
1	1	THE TEMPTATIONS	<i>THE TEMPTATIONS</i>	1	1	1	1	THE JACKSON 5	<i>THE JACKSON 5</i>	1	1
2	2	VARIOUS ARTISTS	<i>VARIOUS ARTISTS</i>	2	2	2	2	THE JACKSON 5	<i>THE JACKSON 5</i>	2	2
3	3	LUTHER VANDROSS	<i>LUTHER VANDROSS</i>	3	3	3	3	THE JACKSON 5	<i>THE JACKSON 5</i>	3	3
4	4	MARIAH CAREY	<i>MARIAH CAREY</i>	4	4	4	4	THE JACKSON 5	<i>THE JACKSON 5</i>	4	4
5	5	DESTINY'S CHILD	<i>DESTINY'S CHILD</i>	5	5	5	5	THE JACKSON 5	<i>THE JACKSON 5</i>	5	5
6	6	EMINEM	<i>EMINEM</i>	6	6	6	6	THE JACKSON 5	<i>THE JACKSON 5</i>	6	6
7	7	THE TEMPTATIONS	<i>THE TEMPTATIONS</i>	7	7	7	7	THE JACKSON 5	<i>THE JACKSON 5</i>	7	7
8	8	KENNY G	<i>KENNY G</i>	8	8	8	8	THE JACKSON 5	<i>THE JACKSON 5</i>	8	8
9	9	NAT KING COLE	<i>NAT KING COLE</i>	9	9	9	9	THE JACKSON 5	<i>THE JACKSON 5</i>	9	9
10	10	KENNY G	<i>KENNY G</i>	10	10	10	10	THE JACKSON 5	<i>THE JACKSON 5</i>	10	10
11	11	YOLANDA ADAMS	<i>YOLANDA ADAMS</i>	11	11	11	11	THE JACKSON 5	<i>THE JACKSON 5</i>	11	11

LAST WEEK	TITLE	ARTIST (IMPACT/PRODUCTION LABEL)	THIS WEEK	TITLE	ARTIST (IMPACT/PRODUCTION LABEL)	LAST WEEK	TITLE	ARTIST (IMPACT/PRODUCTION LABEL)	THIS WEEK	TITLE	ARTIST (IMPACT/PRODUCTION LABEL)
2	Love & My Life (aka Ce-L's Hip Hop)	CE-LO (JIVE)	36	Mamamito	DAVID NAVARRO (JIVE)	55	Deep	DAVID NAVARRO (JIVE)	50	Girl Talk	DAVID NAVARRO (JIVE)
1	Work It	DAVID NAVARRO (JIVE)	35	Sexy	DAVID NAVARRO (JIVE)	51	8 Mile	DAVID NAVARRO (JIVE)	49	8 Mile	DAVID NAVARRO (JIVE)
3	Bump, Bump, Bump	DAVID NAVARRO (JIVE)	25	One Of These Days	DAVID NAVARRO (JIVE)	52	B R Right	DAVID NAVARRO (JIVE)	48	Woke Up	DAVID NAVARRO (JIVE)
4	Ain't No Way	DAVID NAVARRO (JIVE)	27	Come Closer To Me	DAVID NAVARRO (JIVE)	56	I Don't Give A F**k	DAVID NAVARRO (JIVE)	47	By Myself	DAVID NAVARRO (JIVE)
5	downkings	DAVID NAVARRO (JIVE)	29	Our Mess With My Mess	DAVID NAVARRO (JIVE)	57	Break You Off	DAVID NAVARRO (JIVE)	46	What You Mean	DAVID NAVARRO (JIVE)
7	10 Bounce & Clyde	DAVID NAVARRO (JIVE)	24	Baby	DAVID NAVARRO (JIVE)	58	The Very Moment	DAVID NAVARRO (JIVE)	45	Pimp Juice	DAVID NAVARRO (JIVE)
12	Miss You	DAVID NAVARRO (JIVE)	21	How You Gonna Act Like That	DAVID NAVARRO (JIVE)	59	Imagine That	DAVID NAVARRO (JIVE)	44	What Happened To That Boy	DAVID NAVARRO (JIVE)
5	Fabulous	DAVID NAVARRO (JIVE)	44	No Letting Go	DAVID NAVARRO (JIVE)	64	Nothing Feels	DAVID NAVARRO (JIVE)	43	Break You Off	DAVID NAVARRO (JIVE)
11	I Should Be	DAVID NAVARRO (JIVE)	52	All I Have	DAVID NAVARRO (JIVE)	65	Break You Off	DAVID NAVARRO (JIVE)	42	OK Yeah!	DAVID NAVARRO (JIVE)
16	Love U Better	DAVID NAVARRO (JIVE)	30	Dilemma	DAVID NAVARRO (JIVE)	68	The Morning After	DAVID NAVARRO (JIVE)	41	All I Need	DAVID NAVARRO (JIVE)
13	Ignition	DAVID NAVARRO (JIVE)	37	Genius Fools	DAVID NAVARRO (JIVE)	69	Imagine That	DAVID NAVARRO (JIVE)	40	OK Yeah!	DAVID NAVARRO (JIVE)
14	Thugs Messing	DAVID NAVARRO (JIVE)	34	Hi! The Freeway	DAVID NAVARRO (JIVE)	71	Angel	DAVID NAVARRO (JIVE)	39	Laundromat	DAVID NAVARRO (JIVE)
19	Gimme The Light	DAVID NAVARRO (JIVE)	31	From The Chueque To Da Palace	DAVID NAVARRO (JIVE)	72	Laundromat	DAVID NAVARRO (JIVE)	38	Bigger Business	DAVID NAVARRO (JIVE)
21	Made Ya Look	DAVID NAVARRO (JIVE)	32	Jenny From The Block	DAVID NAVARRO (JIVE)	73	Laundromat	DAVID NAVARRO (JIVE)	37	Cry Me A River	DAVID NAVARRO (JIVE)
17	I Care U	DAVID NAVARRO (JIVE)	37	Rack The Party	DAVID NAVARRO (JIVE)	75	Laundromat	DAVID NAVARRO (JIVE)	36	More Than A Woman	DAVID NAVARRO (JIVE)
15	Reck	DAVID NAVARRO (JIVE)	38	Emotional Rollercoaster	DAVID NAVARRO (JIVE)	76	Laundromat	DAVID NAVARRO (JIVE)	35	Take You Home	DAVID NAVARRO (JIVE)
20	Talkin' To Me	DAVID NAVARRO (JIVE)	45	He Is	DAVID NAVARRO (JIVE)	77	Laundromat	DAVID NAVARRO (JIVE)	34	Take You Home	DAVID NAVARRO (JIVE)
19	Wanksta	DAVID NAVARRO (JIVE)	41	Tha Haulay	DAVID NAVARRO (JIVE)	78	Laundromat	DAVID NAVARRO (JIVE)	33	Take You Home	DAVID NAVARRO (JIVE)
22	Paradise	DAVID NAVARRO (JIVE)	38	Little Things	DAVID NAVARRO (JIVE)	79	Laundromat	DAVID NAVARRO (JIVE)	32	Take You Home	DAVID NAVARRO (JIVE)
18	When The Last Time	DAVID NAVARRO (JIVE)	46	Genius What	DAVID NAVARRO (JIVE)	80	Laundromat	DAVID NAVARRO (JIVE)	31	Take You Home	DAVID NAVARRO (JIVE)
23	Make A Clap	DAVID NAVARRO (JIVE)	53	Tell Me What's Goin' On	DAVID NAVARRO (JIVE)	81	Laundromat	DAVID NAVARRO (JIVE)	30	Take You Home	DAVID NAVARRO (JIVE)
18	Tha Love	DAVID NAVARRO (JIVE)	60	Busiest Nigger	DAVID NAVARRO (JIVE)	82	Laundromat	DAVID NAVARRO (JIVE)	29	Take You Home	DAVID NAVARRO (JIVE)
26	Da Fuck	DAVID NAVARRO (JIVE)	42	Hey Me	DAVID NAVARRO (JIVE)	83	Laundromat	DAVID NAVARRO (JIVE)	28	Take You Home	DAVID NAVARRO (JIVE)
28	Semifinal	DAVID NAVARRO (JIVE)	40	Pea Foks	DAVID NAVARRO (JIVE)	84	Laundromat	DAVID NAVARRO (JIVE)	27	Take You Home	DAVID NAVARRO (JIVE)

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LAST WEEK	TITLE	ARTIST (IMPACT/PRODUCTION LABEL)	THIS WEEK	TITLE	ARTIST (IMPACT/PRODUCTION LABEL)	LAST WEEK	TITLE	ARTIST (IMPACT/PRODUCTION LABEL)	THIS WEEK	TITLE	ARTIST (IMPACT/PRODUCTION LABEL)
1	Ignition	DAVID NAVARRO (JIVE)	24	Be That	DAVID NAVARRO (JIVE)	40	One Of These Days	DAVID NAVARRO (JIVE)	36	Girl Talk	DAVID NAVARRO (JIVE)
2	Don't Mess With My Man	DAVID NAVARRO (JIVE)	31	Day - Night	DAVID NAVARRO (JIVE)	41	Get To Be	DAVID NAVARRO (JIVE)	35	Sexy	DAVID NAVARRO (JIVE)
3	This Is My Party	DAVID NAVARRO (JIVE)	52	From The Chueque To Da Palace	DAVID NAVARRO (JIVE)	42	Get To Be	DAVID NAVARRO (JIVE)	34	One Of These Days	DAVID NAVARRO (JIVE)
4	Gimme The Light	DAVID NAVARRO (JIVE)	20	Thru Ya	DAVID NAVARRO (JIVE)	43	Get To Be	DAVID NAVARRO (JIVE)	33	Come Closer To Me	DAVID NAVARRO (JIVE)
5	Once Upon Me	DAVID NAVARRO (JIVE)	15	Thru Ya	DAVID NAVARRO (JIVE)	44	Get To Be	DAVID NAVARRO (JIVE)	32	Our Mess With My Mess	DAVID NAVARRO (JIVE)
10	Skully	DAVID NAVARRO (JIVE)	17	Paradise	DAVID NAVARRO (JIVE)	45	Get To Be	DAVID NAVARRO (JIVE)	31	Baby	DAVID NAVARRO (JIVE)
23	Alta One Aka	DAVID NAVARRO (JIVE)	4	Gimme The Light (Remix)	DAVID NAVARRO (JIVE)	46	Get To Be	DAVID NAVARRO (JIVE)	30	How You Gonna Act Like That	DAVID NAVARRO (JIVE)
5	Thug Life	DAVID NAVARRO (JIVE)	38	Funkin' For	DAVID NAVARRO (JIVE)	47	Get To Be	DAVID NAVARRO (JIVE)	29	No Letting Go	DAVID NAVARRO (JIVE)
7	Trys Truly	DAVID NAVARRO (JIVE)	27	Rack The Party	DAVID NAVARRO (JIVE)	48	Get To Be	DAVID NAVARRO (JIVE)	28	All I Have	DAVID NAVARRO (JIVE)
12	Play Wit It	DAVID NAVARRO (JIVE)	33	Gimme The Light	DAVID NAVARRO (JIVE)	49	Get To Be	DAVID NAVARRO (JIVE)	27	Dilemma	DAVID NAVARRO (JIVE)
14	Hustlerz	DAVID NAVARRO (JIVE)	29	Love Yourself	DAVID NAVARRO (JIVE)	50	Get To Be	DAVID NAVARRO (JIVE)	26	Genius Fools	DAVID NAVARRO (JIVE)
18	Make A Clap	DAVID NAVARRO (JIVE)	25	What We Do	DAVID NAVARRO (JIVE)	51	Get To Be	DAVID NAVARRO (JIVE)	25	Hi! The Freeway	DAVID NAVARRO (JIVE)
11	Work It	DAVID NAVARRO (JIVE)	44	Girl Talk	DAVID NAVARRO (JIVE)	52	Get To Be	DAVID NAVARRO (JIVE)	24	Break You Off	DAVID NAVARRO (JIVE)
30	It's Not Happening	DAVID NAVARRO (JIVE)	35	Come Closer To Me	DAVID NAVARRO (JIVE)	53	Get To Be	DAVID NAVARRO (JIVE)	23	The Morning After	DAVID NAVARRO (JIVE)
13	Vaguelly	DAVID NAVARRO (JIVE)	58	Wanksta	DAVID NAVARRO (JIVE)	54	Get To Be	DAVID NAVARRO (JIVE)	22	Imagine That	DAVID NAVARRO (JIVE)
16	Here And Now (Full Circle)	DAVID NAVARRO (JIVE)	48	Nothing Feels	DAVID NAVARRO (JIVE)	55	Get To Be	DAVID NAVARRO (JIVE)	21	Break You Off	DAVID NAVARRO (JIVE)
1	Star	DAVID NAVARRO (JIVE)	48	Lights, Camera, Action!	DAVID NAVARRO (JIVE)	56	Get To Be	DAVID NAVARRO (JIVE)	20	What Happened To That Boy	DAVID NAVARRO (JIVE)
22	Dilemma/Air Force Does	DAVID NAVARRO (JIVE)	41	Love U Better	DAVID NAVARRO (JIVE)	57	Get To Be	DAVID NAVARRO (JIVE)	19	Nothing Feels	DAVID NAVARRO (JIVE)
9	Bump, Bump, Bump	DAVID NAVARRO (JIVE)	43	Precious	DAVID NAVARRO (JIVE)	58	Get To Be	DAVID NAVARRO (JIVE)	18	Break You Off	DAVID NAVARRO (JIVE)
8	Jenny From The Block	DAVID NAVARRO (JIVE)	63	Take You Home	DAVID NAVARRO (JIVE)	59	Get To Be	DAVID NAVARRO (JIVE)	17	Imagine That	DAVID NAVARRO (JIVE)
19	10 Bounce & Clyde	DAVID NAVARRO (JIVE)	55	Blas Arana	DAVID NAVARRO (JIVE)	60	Get To Be	DAVID NAVARRO (JIVE)	16	Imagine That	DAVID NAVARRO (JIVE)
31	Run 4 U	DAVID NAVARRO (JIVE)	62	Love U Better (Freemix)	DAVID NAVARRO (JIVE)	61	Get To Be	DAVID NAVARRO (JIVE)	15	Imagine That	DAVID NAVARRO (JIVE)
32	When The Last Time	DAVID NAVARRO (JIVE)	47	I Don't Love You	DAVID NAVARRO (JIVE)	62	Get To Be	DAVID NAVARRO (JIVE)	14	Imagine That	DAVID NAVARRO (JIVE)
1	Can I	DAVID NAVARRO (JIVE)	32	Like I Really Know	DAVID NAVARRO (JIVE)	63	Get To Be	DAVID NAVARRO (JIVE)	13	Imagine That	DAVID NAVARRO (JIVE)
21	Reck	DAVID NAVARRO (JIVE)	28	How Baby	DAVID NAVARRO (JIVE)	64	Get To Be	DAVID NAVARRO (JIVE)	12	Imagine That	DAVID NAVARRO (JIVE)

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Words & Deeds..

by Rhonda Baraka, Rashawn Hall, Kwana

★ 2002 IN REVIEW ★

HOORAY FOR THE UNDERDOGS: So much for the status quo. While such hitmakers as Eminem, Nelly, Jay-Z, and Nas continued to rule the airwaves and the charts, the year in hip-hop 2002 had its fair share of breakthrough acts as well. From newcomers like Clipse and Nappy Roots to left-of-center acts like Slum Village and Ce-Lo, hip-hop offered a little something for everyone this year.



Kentucky sextet Nappy Roots set the music industry on its ear early this year with its Southern-fried debut, *Watermelon, Chicken & Grits* (Atlantic). The album included hit singles "Awwn" and "Po' Foks."

Veteran trio Slum Village also received commercial and critical light this year via its Priority/Capitol debut, *Trinity*. Its lead single "Tainted" introduced the once-underground act to a broader audience. Meanwhile, another veteran, Ce-Lo, stepped out on his own with his Arista debut, *Ce-Lo's Groov* and *His Perfect Imperfections*. The genre-bender set served as one of the year's brightest moments.

Virginia Beach, Va.'s own Clipse caused the most waves this year with its *Lord Willin'* debut. Thanks to its white-hot lead single "Grind in," the Star Trak/Arista recording set scored an instant favorite at radio and video outlets.

"Nobody knew it was going to be a smash," Pusha T, one-half of the Clipse duo, said in a previous *Billboard* interview. "It was a sleeper. We took a chance with the sound. There were a lot of questions as to whether radio would take it because of the sound and lack of hook. We opted to take the other route, and it's worked for us."

LADIES FIRST: Women truly made an impact on music in general and hip-hop in particular. While the brothers threatened to "take it to the streets," the sisters were taking it to the charts and taking their talents to the limit, exhibiting poise and innovation on every front. From Ashanti's meteoric rise to Missy Elliott's unstoppable ability to take a song where no song has gone before, the women of hip-hop are truly making their presence felt.

The resilience and courage of TLC was inspiring, and the seemingly boundless talents of Eve and Queen Latifah were impressive, giving proof that there is reason to be optimistic about what the future holds for them and other women in the industry.

Of course, that is not to say that there have not been contributions by their brethren rappers. But isn't it time the sisters got their due? And this year, instead of waiting for the accolades, they've claimed them for themselves.

GLOBAL RAP: Rap/hip-hop in the U.K., France, South Africa, and Scandinavia continued to forge a national identity outside of American influence: Roots Manuva, with his reggae vibes; the Streets (Mike Skinner), with his idiosyncratic urban lingo; and Ms. Dynamite, with her U.K. garage sensibilities, lodged albums on the 2002 Mercury Music Prize short-list. (Ms. Dynamite's *A Little Deeper* [Polydor] snagged the award.) Further crossovers came via teenage act Blazin' Squad's chart-topper "crossroad" (EastWest). The U.K. underground was red-hot by such notable sets as HKB-FINN's *Vitalistics* (Son) and DJ Shadow's *The Private Press* (Island).

Sony's *3rd Eye* Oeil kept the home fires burning in France with *Avec le Cœur ou Rien* (With the Heart to the Soul or Nothing) (Virgin). Saïan Supa Crew worked on its international career-breaker, *Raisons: da Stand Out Version*. South African Lekgoa's sophomore set, *Namila Yoka* (The Coolest White Man) on Gallo stood out, while *The Struggle Continues* (Real Gone Music) by South African rapper Sadek. Swedish hip-hop quartet Loontjoo and *Burnin' Sneakers* (Sony) by Finnish duo Bømfunk MC's were among several Scandinavian projects.

Some Doors Close, Some Open In Rollercoaster Year

Without question, "emotional rollercoaster" aptly describes the year that was. Yes, jubilant highs and blue-colored lows permeated 2002.

The biggest story of the year is the closing of 13-year-old Strictly Rhythm (SR) Records. Two years after the label created a 50/50 worldwide joint venture with Warner Music Group (WGM), the latter pulled the plug on the groundbreaking dance/electronic label. By year's end, though, a handful of SR principals—Mark Finkelstein, Mark Bluzer, and Bari Gossman—had banded together to form Blue Chip Records.



WEINSTEIN

While SR was surely the label closing of the year (V2 closed its MTA dance/electronic imprint, too), other labels were faced with serious restructurings, most notably Kinetic, Ministry of Sound (MoS), and Tommy Boy.

Meanwhile, new labels opened their doors: Whacked U.K. (founded by DJ/producer Arthur Baker), Peace Bisquit Discs (DJ/artist manager Bill Coleman), Provocative Music (Jeff Johnson and Thunderpussy's Chris Cox), Oh Music (George Calle), Blu Fire Records (singer/songwriter Ultra Naté), and R-factor Recordings (DJ/producer Dave Ralph). Also, industry veteran Eddie O'Loughlin relaunched his Nest Plateau label.

Such news triggered much excitement in a genre that has been hard-hit by CD burning, file sharing, and illegal downloads—all of which contributed to numerous specialty dance retailers closing their doors.

Excitement was also sparked by the sound of nu-electro. Also dubbed "electroclash," the funky, punky music proved to be the antithesis of bland house and trance tracks.

An offshoot of nu-electro, mash-ups (laying the a cappella of one track over the instrumental of another) were given big airplay by Belgium's 2 Many DJs, who introduced many to the creative art via their beat-mixed *As Heard on Radio Soulwax Pt. 2* (PIAS Recordings Germany).

One of the year's more popular mash-ups was "Can't Get Blue Monday out of My Head," which merged Kylie Minogue's "Can't Get You Out of My Head" with New Order's "Blue Monday."

Speaking of Minogue, this was definitely the year that rock critics "discovered" her. It's also the year that radio rediscovered dance music in general, with stations like WPYV Miami; WKIE Chicago; and WQXS Boston joining such rhythmic anchors as WKUT New York; WPOY Orlando, Fla.; and KNHC Seattle.

BEST WAY FORWARD

By year's end, though, industry folk were still trying to figure out the best way to move forward. To that end, several influential figures in the world of dance/electronic share their thoughts on 2002:

Peter Rauhofer, owner, Star 69 Records: "If you're an independent label and if you're not attached to a major label, then your chances of survival are greater. The reasoning is simple: Majors want large-volume sales. If not, they drop you. If



KORDULETSCH

you stay independent, you can do what you want."

Cory Robbins, owner, Robbins Entertainment: "The entire economy is going through a tough time—and not just the music industry. I don't think you can blame a decrease in sales on any one thing, like CD burning. The reality is this: People don't have as much disposable income as they once did, and still, they're buying music. And however people want to buy music, I'll go along with it. I'm in the music business. We must figure out how to sell to consumers. I often ask myself, 'If everything is available for free on the Internet, then why

are people still buying CDs?"

"On the radio front, it was a very good year for dance and electronic. There are several new stations specializing in the format. And we're seeing PDs and music directors who

are passionate about the music. Sadly, some of the best labels went out of business and others went through big changes."

Richard Russell, co-owner, XL Recordings U.K.: "2002 was a really good year for XL, although a terrible one for the music industry as a whole. We're quite big for an indie now, but very small compared to any major, and that's feeling like an increasingly good place to be. We've made a point of signing

by Michael Paoletta



Beat Box™

★ 2002 IN REVIEW ★

THE TOP STORIES

• Enrique Iglesias' "Escape (Remixes)" and Madonna's "Die Another Day (Remixes)" are the No. 1 songs of the year on, respectively, the *Billboard* Top Dance Music/Club Play and Hot Dance Music/Maxi-Singles sales charts; Moby's *18* is the No. 1 album on the Top Electronic Albums chart.

• Nearly two years after Strictly Rhythm (SR) created a 50/50 worldwide joint venture with Warner Music Group, the venerable 13-year-old label (and its Grooviousious and G2 imprints) ceases operations. From the ashes, several SR principals band together to form Blue Chip Records.

• Ministry of Sound (MoS) inks an exclusive North American licensing deal with MCA. By year's end, MCA pulls the plug; MoS closes its New York and Los Angeles offices.

• Kinetic buys back BMG U.K.'s 49% interest in the label.

• The Tommy Boy and Warner Music Group joint venture ends; Tommy Boy releases as Tommy Boy Entertainment.

• V2 closes its MTA dance imprint.

• With acts like Fischerspooner, Miss Kittin, and Felix de Housecat leading the way, the nu-electro sound gains momentum, and the Electroclash 2 tour sells out.

• "Dirty Vegas" "Days Go By" is embraced by radio and clubs, after first becoming the soundtrack to the popular Mitsubishi Eclipse TV ad campaign.

• At the 44th Annual Grammy Awards, Janet Jackson's "All for You" wins best dance recording, while Deep Dish's vocal remix of Dido's "Thank You" is named best remixed recording, non-classical.

ing artists who have a really broad vision. Our criteria, our originality, and our quality are what's setting us through a tough time for the business as a whole."

Patrick Moxey, president, Ultra Records: "We're seeing an increase in the number of radio stations embracing dance/electronic music. And the attitude of the programmers has changed—radio is actually championing a lot of music. At the same time, 2002 made it very clear that dance producers must mature. Better, tighter songwriting, with an emphasis on pop sensibilities, is necessary. Artists like Madonna pave the way for the likes of Lasgo and Ian Van Dahl."



HEDGE

'BIG STRIDES'

Kevin Hedge, president, West End Records: "In many ways, dance music took big strides. DJs are still bringing in the crowd, clubs are caring more about sound systems, and the club community is caring more about quality music. Today, quality is No. 1. If we as an industry can raise the level of quality in all areas, then we'll win—even in the face of CD burning and file sharing."

Judy Weinstein, co-owner, Def Mix Productions: "It was a brilliant year for my DJs [David Morales, Frankie Knuckles, and Satoshi Tomie, among others]. Some of them had the best years of their

careers. By the end of the year, both Frankie and David were working on their respective solo albums. And Satoshi, who has struggled for years to get his own identity, came into his own this year, and his career took off."

"At the same time, the record business is crap. Losing Strictly Rhythm was a major blow—a crush to us all. The nature of how we distribute music has completely changed. The quality of the music has gone down. Artists aren't being developed. Songwriters and producers aren't writing songs. Is it any wonder radio doesn't support us?"



DI STEFANO

Rob Di Stefano, owner, Twisted Records: "You can be successful with dance music, but like all business models, it must be managed effectively. The past couple of years saw too many companies joining the dance/electronic bandwagon. Of course, when the well dries up, everybody runs. I'm not drinking from the well; I'm filling it up. This is something others should also consider doing."

Larry Tee, founder, Mago Electro Records: "For the emerging nu-electro scene, or 'electroclash' as many in the media tag it, 2002 was marked by the extreme contrast of a sold-out tour of America by Peaches, Chicks on Speed, and W.i.t., and the reluctance of major labels to embrace this electronic punk hybrid. Madonna has a Felix de Housecat mix, and Kylie has a Fischerspooner mix. The term 'electroclash' has become a lightning rod for controversy, which has created awareness for the artists that have arguably brought the most energy into a somewhat stagnant dance scene this year."

Jürgen Kordusch, owner, Radical Records: "For the first time in years, we saw the re-emergence of true dance radio stations. Hopefully, we'll soon have at least one 'dance' station in every major U.S. city. Since club play alone cannot create a real hit anymore, radio play is needed to turn 'dance' records "Pop" pop hits and to give 'dance' artists mainstream credibility."

Finally, those wishing to view my top 10 albums of the year should log on to billboard.com and view 2002: The Year in Music.

Club Play

		TITLE	IMPACT & NUMBER(RATION LABEL)		Artist
			NUMBER 1 (재)		
			1 Week At Number 1		
			Oscar & Ralph LaFare		
1	5	DARK BEAT	MUSIQUE THÉÂTRE NOUVEAU CUBE		
5	6	SORROW (ORANGE FACTORY & E-SMOOVE MIXES)	TOMMY BOY COLLECTED LABELS DUBTOMBAY #01		Olebo
1	3	THE SOUND OF VIOLENCE	ATTITUDE (SMK)		Cassius With Steve Edwards
4	7	SOME LOVIN' *	TOMMY BOY COLLECTED LABELS DUB TOMBAY #01		Murk vs. Kristine W
8	15	LIKE I LOVE YOU (DEEP DISH & BASEMENT JAXX MIXES)	JUNE 8891		Justin Timberlake
3	4	TROY (THE PHOENIX FROM THE FLAME)	NORDAL 9810		Sinned O'Connor
7	13	SURRENDER (REMIXES)	ATLANTIC 6846		Laura Pausani
6	2	DIE ANOTHER DAY (REMIXES)	VIRGIN PROMOS 4302		Madonna
10	19	HE IS (REMIXES)	RCA PROMO		Heather Headley
4	1	MR. LONELY (REMIXES)	7/200		Deborah Cox
9	12	YOU CAN GET OVER	NAKELAND 10		Skauna Selomson
12	27	DON'T LEAVE ME THIS WAY (E-N AND FRIBURN & URIK MIXES)	CTM 104 126		e-e Featuring Cecile
13	14	ANYWAY (MEN ARE FROM MARS)	TOMMY BOY 28P		Ambor
16	22	LOVE REVOLUTION	PRODIGE BELL-LEAGUE RED		Pat Hodges With The Sweet Inspirations
15	36	HIT THE FREQUENCY (REMIXES)	ATLANTA PROMO		Toei Braxton Featuring Leon
16	24	HEAD	NO LABEL PROMO		Therapunks & Barnes
19	26	BREATHE (REMIXES)	RESCUE PRODUCTIONS		Bio Central
11	4	ALIVE	SONDIS PRODUCTIONS		Alive Featuring D-D Kleto
12	7	POOR LENO	WALLA OF SOUND METACATALANICS		Reykjavik
20	24	COME INTO MY WORLD	CAPITAL 7700A		Kylie Minogue
			POWER PICK		
30	39	TEARS FROM THE MOON	ATTITUDE 9219		Cesquie One Featuring Sinned O'Connor
22	32	YANG YANG RATHER PUNKY & ORANGE FACTORY REMIXES	MUSIQUE THÉÂTRE NOUVEAU 1		One
18	10	I'LL BE HERE	DEBUTANT #01		Automatic Featuring Neashen
32	43	THE WRECKINGON (THUNDERPUSS & DJ MONK MIXES)	UNCOMMON PRODS		Beonkat
36	-	THROUGH THE RAIN (REMIXES)	METACOLLECTED RETAILERS		Mariah Carey
29	31	MURDER ON THE DANCEFLOOR	ATLANTIC 681400A		Sophia Elise Buxtorf
33	38	ALL AROUND THE WORLD (PUNK DEBUTANTE)	UNCOMMON PRODS		Coast Kids
22	14	BODY (BEACH OUT) (WILDFIRE & HARD ATTACK MIXES)	TOMMY BOY COLLECTED LABELS DUBTOMBAY #01		Feder Test
25	17	EVAKE UP WITH YOU (THE "I WANNA SONG") (REMIXES)	UNCOMMON 881A		Julia Fortune
25	23	WALK MOOG-A-PART	WFL 07910		Spacemunk
35	42	Y	JULY 2000 881A		Kivvi Dreams Vs. Nord Arant
32	41	DANCE DANCE (THE MEXICAN)	VIRGIN PROMO		Thelma
36	-	BREATHE	GAMMA PRODUCTIONS		Telopagmunk
34	-	RAIN LET IT FALL DOWN	JUNE 1997 CTB		Shogunika Gensai
21	13	DANCE TO THE MUSIC (PART 1) (BASEMENT JAXX MIXES)	STAFF 61 12A1		Lance Plasmatic
43	-	IN THIS WORLD	12/2775		Melby
17	9	IRRESISTIBLE!	MUSIQUE THÉÂTRE NOUVEAU 17/00		Supercubano
34	23	WHITE LIPSTICK GIRL	UNCOMMON UNDERGROUND 102		Anny
48	-	AMAZING	WINTER 9810		Andy Hunter
45	49	FASCINATED	MUSIQUE THÉÂTRE NOUVEAU 17/00		Raven Miller
47	-	I SHOULD KNOW	CLASHED PRODUCTIONS		Just Vegas
39	41	DID I DREAM (SONG OF THE SIREN)	NORDAL 981A		Last Wilsons
38	35	PUNK	MUSIQUE THÉÂTRE NOUVEAU 17/00		Ferry Corsten
			HOT SHOT DEBUT		
44	-	BEAUTIFUL CHILD (A DEEPER LOVE)	CTM COLLECTED RETAILERS		Madolynne
45	-	MUST BE DREAMING	SONDIS PRODUCTIONS		Fred Free
46	-	GATES OF MIDNIGHT	PRODIGE THÉÂTRE NOUVEAU 17/00		Starbuckly & Transcendent Featuring Jewz
37	-	DREAMS	ATLANTIC PROMO		Afro Medusa
40	37	BURNING MAN	PSYCHOBABY 8801		Daniel Ash
26	25	STARRED EYES SURPRISE	WALLACE PRODUCTIONS		Oakehold Featuring Shelly Khalafchou
31	20	SUPER WOMAN	ARCA WINTER 9810		GTS Featuring Kanye West

Maxi-Singles Sales

DATE	TIME	TITLE (ARTIST & NUMBER/DISTRIBUTING LABEL)	Artist
1	1	<div> <div> </div> <div> NUMBER 1 </div> <div> </div> </div> 8 Weeks At Number 1	Madsen
2	2	L'ITALIANO <small>REWORK 2007</small>	The Sicilians Featuring Angelo Vento
3	3	ANYWAY (MEN ARE FROM MARS) <small>ROMAN 1971 2007</small>	Anchor
4	4	ALIVE (THUNDERPUSS REMIX) <small>EPIC 1999</small>	Jeannie Lopez
5	5	DON'T LET ME GET ME (REMIXES) <small>AVENIX 1997</small>	Pluk
6	6	THE BOYS OF SUMMER <small>REWORK 1970</small>	DJ Sammy Featuring Loe
7	7	LIKE I LOVE YOU (DEEP DISH & BASEMENT JAXX MIXES) <small>JIVA 447</small>	Justin Timberlake
8	8	U DON'T HAVE TO CALL (REMIXES) <small>AVENIX 1970</small>	Uschi
9	9	SURRENDER (REMIXES) <small>ATLANTIC 1980</small>	Lauren Pausani
10	10	STAIRWAY TO HEAVEN <small>ATLANTIC 1974</small>	Jena
11	11	FULL MOON (DANCE MIXES) <small>ATLANTIC 1980/AL</small>	Brandys
12	12	SOMETHING <small>REWORK 1970</small>	Largo
13	13	SONG FOR THE LONELY <small>HARMONY 1965 4000</small>	Cher
14	14	A DIFFERENT KIND OF LOVE SONG <small>HARMONY 1965 4000</small>	Cher
15	15	YOU'RE GONNA MISS ME <small>REWORK 1971</small>	Katrina Ruiz
16	16	THANK YOU (DEEP DISH REMIX) <small>AVENIX 1998</small>	Ordo
17	17	SIX DAYS <small>MAGNOLIA</small>	DJ Shadow Featuring Mos Def
18	18	SORROW <small>TEPPY 1970 10-ILLUMINATE 1970/TEPPY 1970</small>	John
19	19	SERVE THE EGO (REMIXES) <small>ATLANTIC 1980/AL</small>	Dave
20	20	THROUGH THE RAIN (REMIXES) <small>METACALL/ATLANTIC 1970/AL</small>	Mariel Carey
21	21	BREATHE <small>GENSLERIE 1970/AL</small>	Tetragramm
22	22	I'VE GOT YOU (CHRIS PANAGI & ERIC KUPPER MIXES) <small>ILLUMINATE 1970/AL</small>	Mary Anthony
23	23	BY YOUR SIDE (REMIXES) <small>EPIC 1970</small>	Sade
24	24	HEAVEN <small>REWORK 1981</small>	DJ Sammy & Yancey Featuring DJ
25	25	TWIGHT <small>REWORK 1981</small>	1970

*Times with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. Play chart is compiled from a national sample of reports from club DJs. ¹ Videoclip availability. Catalog number is for vinyl max-single, or CD max-single if vinyl unavailable. On Sales chart: ² CD Max-Single available ³ Vinyl Max-Single available ⁴ Cassette Max-Single available. ©1992, VNU Business Media, Inc.

Billboard TOP ELECTRONIC ALBUMS

WEEK		LAST WEEK		SLES DATE COMPILY BY		Nielsen SoundScan		Title	
WEEK		LAST WEEK		SLES DATE COMPILY BY		Nielsen SoundScan		Title	
WEEK		LAST WEEK		SLES DATE COMPILY BY		Nielsen SoundScan		Title	
1	1	LOUIE DEVITO	25	1	1	1	1	6 Weeks At Number 1	
2	2	ZOEGLER	19	2	2	2	2	N.Y.C. Underground Party 5	
3	3	DJ SAMMY	14	3	3	3	3	Mix Of Love	
4	4	KUMBLIA KINGS	10	4	4	4	4	House	
5	5	BLORK	10	5	5	5	5	All Mixed Up: Los Remezados	
6	6	OAKENFOLD	10	6	6	6	6	Greatest Hits	
7	7	THE HAPPY BOYS	10	7	7	7	7	Bank	
8	8	MOBY	10	8	8	8	8	Dance Party (Like It's 1999)	
9	9	THE STREETS	10	9	9	9	9	11	
10	10	DIRTY VEGAS	10	10	10	10	10	Original Prime Material	
11	11	RACHAEL LAMPA	10	11	11	11	11	Dirty Vegas	
12	12	THE RICHIE MEX IN BAYLON	10	12	12	12	12	81	
13	13	TELEPOMUSK	10	13	13	13	13	The Richiest Man In Bayloun	
14	14	THE HAPPY BOYS	10	14	14	14	14	Greatest Hits	
15	15	ZERO 7	10	15	15	15	15	Transit Party (Volume Two)	
16	16	DJ SAMMY	10	16	16	16	16	Single Dance	
17	17	VARIOUS ARTISTS	10	17	17	17	17	Ministry Of Sound: The Annual 1999	
18	18	BLORK	10	18	18	18	18	Ultra Chill'd 4	
19	19	VARIOUS ARTISTS	10	19	19	19	19	Family Tree	
20	20	DJ MARK FARINA	10	20	20	20	20	Ultra Trance	
21	21	AVALLON	10	21	21	21	21	Musikhaus Jazz	
22	22	VARIOUS ARTISTS	10	22	22	22	22	Q2/Avalon Presents	
23	23	LASGO	10	23	23	23	23	Verve/Real Gone	
24	24	ROXYCOPP	10	24	24	24	24	Some Things	
25	25	DJ GEOFIE	10	25	25	25	25	Mercy A.M.	
26	26	DJ GEOFIE	10	26	26	26	26	Don't Of Club Hits Vol. 1	

Billboard HOT DANCE BREAKOUTS

Club Play	Maxi-Singles Sales
I WANT YOU (FOR MYSELF) Kings Of Tomorrow <small>(MCA/AT&T)</small>	WHAT'S YOUR PLAVA? Craig David <small>(MCA/AT&T)</small>
IF YOU LOVE ME Blacky Brinkley <small>(MCA/AT&T)</small>	ONE DAY IN YOUR LIFE Acidhouse <small>(MCA/AT&T)</small>
ISSING SUN Paradise <small>(MCA/AT&T)</small>	ROSE LIP Funky Green: Daga <small>(J&R)</small>
THE WAY Divine Inspiration <small>(UNIVERSITY OF SOUND)</small>	IN STEREO Fly Fly Featuring Faith Train <small>(MCA/AT&T)</small>

A Year Of Beginnings And Endings On Music Row

After the disappointment of losing four major labels in 2001—Asylum, Atlantic, Giant, and Virgin—Music Row began 2002 on a high note with the launch of Universal South Records.

The rest of the year was filled with even more positive developments, including the return of former superstars Dixie Chicks, Shania Twain, Tim McGraw, and Faith Hill, all of whom had strong-selling new albums. In addition, perennially overlooked veterans Toby Keith and Kenny Chesney finally became bona fide superstars this year, thanks to a combination of solid touring, top-selling new albums, and lots of media exposure (see the Chart-Toppers, this page).

After months of speculation, former MCA Nashville president Tony Brown and former Arista Nashville president Tim DuBois launched their highly anticipated label venture, Universal South, in January. Senior partners DuBois and Brown pushed Universal South as a multi-genre label that would reflect the diversity of Nashville's music community. They garnered attention quickly with country artist Joe Nichols, who scored a hit with "The Impossible."

In recent months, there's been a flurry of activity at Universal South. In September, the label expanded into the Christian music market with the signing of singer/songwriter Matthew West and by inking a distribution/marketing deal with EMI Christian Music Group's Chordant Distribution. The following month, Universal South announced a creative-development deal with the Pro-Duce Section, a talent-development consortium formed by songwriter/producers Walt Aldridge, Gary Baker, and Mac McNally and based in the famed Music Shoals Sound studios in Alabama.

In November, Universal South entered into a deal with prominent Nashville-based producer Monroe

Jones to launch a new imprint, Eb & Flo Records. Steven Delopoulos, formerly of the A&M band Burlap to Cashmere, was the first signing to Eb & Flo, which is being distributed by Universal Music & Video Distribution.

As the year drew to a close, Music Row was buzzing about another potential multi-genre major-label launch coming in 2003, this one a joint venture between Curb and Warner Bros., which will reportedly be headed by former Giant chief

Doug Johnson and may potentially resurrect the Asylum name.

While Universal South was staffing up, farther down the Row, Mercury and MCA Nashville began consolidating many of their operations. Universal South as the retirement of longtime MCA chairman Bruce Hinton in August.

Luke Lewis, who had been chairman/CEO of Mercury and sister label Lost Highway, added Hinton's four MCA duties. A flurry of layoffs followed, as well as the installation of a few new key staffers. They included former Almo Irving/Rondor Music chief David Conrad, who came aboard as executive VP of A&R following the departure of Keith Stelling. The restructuring also put Mercury senior VP of promotion Michael Powers in charge of the promotion efforts for all three labels.

Meanwhile, Warner Bros. also overhauled its senior staff in July, with the departure of a handful of executives and the installation of Paul Worley as chief creative officer, along with new senior VP of publicity Jules Wortman, senior VP of promotion David Haley, and several other new staffers.

SONY BUYS ACUFF-ROSE

The biggest story in the Nashville music publishing community this year was the Sony/ATV purchase of Acuff-Rose Publishing from Gaylord Entertainment. Founded by Fred Rose and Roy Acuff in 1942, Acuff-Rose was the first country music publishing company based in Nashville. The acquisition had long been a goal of Sony/ATV. Tre president/CEO Donna Hillyer.

The catalog now includes approximately 55,000 songs by such country greats as Hank Williams, Roy Orbison, the Everly Brothers, and Felice and Boudleaux Bryant and boasts such classics as "Bye Bye Love," "Wake Up Little

Susie," "Oh Pretty Woman," and "Your Cheatin' Heart."

Acuff-Rose president Jerry Bradley, who helped the company for 16 years, was one of about 25 staffers who exited when the companies merged.

CHICKS COME HOME

Dixie Chicks made headlines for finally settling their contract dispute (litigation with Sony Music of a 10-month battle in which the trio had sought to ter-

minate its relationship with Sony. Both sides seemed pleased with the outcome, which gave the Chicks their own Sony imprint, and the release of their first new album in three years, *Home*, which quickly soared to the top of the charts.

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FAREWELLS

One of country music's most original voices was silenced this year when Waylon Jennings died Feb. 13 at his Arizona home. Jennings, who was diabetic, had been recovering from having his left foot amputated. A 2001 inductee into the Country Music Hall of Fame, Jennings charted 64 albums between 1966 and 1995, 11 of which went to No. 1. He charted 96 singles between 1965 and 1991, 16 of which went to No. 1.

Jennings—along with his wife, Jessi Colter; Willie Nelson; and Donnell Glaser—was responsible for the first platinum album in country music, *Wanted: The Outlaws*. It stayed at No. 1 for six weeks on the *Billboard* Top Country Albums chart in 1976 and won the Country Music Assn. Award for album of the year.

The loss of its most beloved and respected songwriters this year. Known as "the dean of Nashville songwriters" and "the Irving Berlin of country," Harlan Howard died March 3 at 74. Howard penned more than 4,000 songs in a career that spanned five decades. His credits include the Patsy Cline hit "I Fall to Pieces" and Buck Owens' "I've Got a Tiger by the

Tail." His songs were recorded by numerous artists, among them the Judds, Patty Loveless, Rodney Crowell, Pam Tillis, Reba McEntire, Conway Twitty, Burl Ives, Kitty Wells, Trisha Yearwood, George Jones, Bobby Darin, and Willie Nelson.

The world lost another songwriting legend this fall when Mickey Newbury, 62, died Sept. 28 at his home in Vidia, Ind. Newbury began his career with the Embers and signed with Mercury Records

in 1956. Over the years, he recorded more than a dozen albums, but he found his greatest success as a songwriter. Signed to Acuff-Rose Music Publishing in 1964, Newbury wrote songs such as "The First Edition's 'Just Dropped In (To See What Condition My Condition Was In),' Andy Williams' 'Sweet Memories,' and Jerry Lee Lewis' 'She Even Woke Me Up to Say Goodbye.'" He is also known for arranging "Battle Hymn of the Republic," "Dixie," and "All My Trials" into the classic "American Trilogy," which Elvis Presley popularized in the '70s.

Held in high esteem by his peers, Jennings paid homage to Newbury in his hit "Luckenbach, Texas (Back to the Basics of Love)," which lauded "Hank Williams' pain songs and Newbury's train songs."

IN THE NEWS

Among the other stories making headlines this year:

- Bluegrass music continued to gain in popularity and drew a glob-

al audience. Concert and festival attendance rose along with album sales. The International Bluegrass Music Assn. announced plans to move from Owensboro, Ky., to Nashville in 2003 in order to be more accessible to its members.

- Gaylord Entertainment decided to keep the country format on legendary station WSM-AM Nashville. When word leaked that the company was considering other formats for the station, the music community and fans joined together and successfully rallied to save it.

- Canadian media giant Corus Entertainment shut down its Nashville division, Balmor Corus Music, in April.

- Academy of Country Music executive director Fran Boyd retired after many years of service to the Los Angeles-based organization. A replacement has not yet been named.

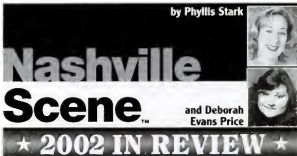
- New York-based Republic/Universal Records got its foot in the door in Nashville, signed a handful of country acts including Pat Green, then abruptly retreated from its foray into country music.

- Nashville's famed Bluebird Cafe celebrated its 20th anniversary with much fanfare and the release of *The Bluebird Cafe Scrapbook*.

- Dreamcatcher Records, co-owned by Kenny Rogers, eliminated its in-house production department.

- One of the year's most promising young newcomers, Cynthy Carson, scored a gold debut album, then suddenly walked away from her career as a recording artist, much to the bewilderment of her label, Capitol Records.

- RCA group Alabama announced plans to embark on a farewell tour in 2003. And the Statler Brothers wound up their own farewell tour this year.



by Phyllis Stark

and Deborah Evans Price

THE CHART-TOPPERS

Following is a chronological listing of albums that logged time at No. 1 on the *Billboard* Top Country Albums chart this calendar year. The number of weeks each title spent at No. 1 during the year is in parentheses. Titles that debuted at No. 1 are indicated in bold type. (Garth Brooks' *Scarecrow* and *O Brother, Where Art Thou?* soundtrack debuted on the chart in 2001.)

Scarecrow, Garth Brooks, Capitol (2).

O Brother, Where Art Thou?, soundtrack, Lost Highway/Mercury/DJMG (11).

Drive, Alan Jackson, Arista Nashville/RLG (6).

No Shoes, No Shirt, No Problems, Kenny Chesney, BN/RLG (11).

1 Miss My Friend, Darrell Worley, DreamWorks/Interscope (1).

Unleashed, Toby Keith, DreamWorks/Interscope (5).

Home, Dixie Chicks, Monument/Columbia/CRG (5).

Elvis 30 #1 Hits, Elvis Presley, RCA (3).

Cry, Faith Hill, Warner Bros. Nashville (3).

Melt, Rascal Flatts, Lyric Street/Hollywood (1).

Up!, Shania Twain, Mercury (4).

THE TOP STORIES

- Former MCA Nashville president Tony Brown and former Arista Nashville president Tim DuBois launch Universal South Records.

- Longtime MCA chairman Bruce Hinton retires; Mercury and MCA Nashville consolidate.

- Acuff-Rose Publishing is sold to Sony/ATV.

- Country superstars including Dixie Chicks, Shania Twain, Faith Hill, and Tim McGraw return with strong new albums.

- Dixie Chicks settle their contract-lawsuit battle with Sony.

Billboard® HOT COUNTRY™ SINGLES & TRACKS

[illegible]

* Records showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 150 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Air power awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. ♫ Video availability. Catalog number for CD Single, or Vinyl Single if CD Single is unavailable. Ⓢ CD Single available. Ⓜ Vinyl Single available.

DECEMBER 28
2002 **Billboard** TOP BLUE
ALBUMS

ALBUMS™			
Sales data compiled by Nielsen SoundScan			
LAST WEEK		THIS WEEK	
ARTIST		TITLE	
		NUMBER 1	
1	ALISON KRAUSS + UNION STATION	6 Weeks At Number 1	The Sins
2	NICKEL CREEK	10 Weeks At Number 1	The Sins
3	PATTY LOVELESS	10 Weeks At Number 1	Bluesgrass & White Saver: A Mountain Christmas
4	ALISON KRAUSS + UNION STATION	10 Weeks At Number 1	New Favorites
5	THE NITTY GRITTY DIRT BAND	10 Weeks At Number 1	Will The Circle Be Unbroken, Volume III
6	GOLLY PARTON	10 Weeks At Number 1	Helen & Herms
7	PATTY LOVELESS	10 Weeks At Number 1	Mountain Soul
8	VARIOUS ARTISTS	10 Weeks At Number 1	Christmas On The Mountain (A Bluegrass Christmas)
9	VARIOUS ARTISTS	10 Weeks At Number 1	Time-Less: A Treasury Of Bluegrass
10	SOUNDTRACK	10 Weeks At Number 1	Down From The Mountain
11	VARIOUS ARTISTS	10 Weeks At Number 1	O Christmas Tree: A Bluegrass Collection For The Holidays
12	VARIOUS ARTISTS	10 Weeks At Number 1	O Sister! The Women's Bluegrass Collection
13	VARIOUS ARTISTS	10 Weeks At Number 1	O Sister 2: A Women's Bluegrass Collection
14	SOUNDTRACK	10 Weeks At Number 1	Smuggler's Cove
15	VARIOUS ARTISTS	10 Weeks At Number 1	Christmas Gaze: A Celebration Of Bluegrass Christmas

DECEMBER 28, 2002 **Billboard** **TOP COUNTRY SINGLES SALES**

LAST WEEK		THIS WEEK		Singles Sales		Singles Sales	
				Sales data compiled by Nielsen SoundScan		Artist	
TITLE (IMPACT) & NUMBER & DISTRIBUTING LABEL				#1 - #10		5 Weeks At Number 1	
1	1	PICTURE	WOLFE/SONY MUSIC	#1	100,000	1	Kid Rock Featuring Allison Moorer
2	2	LONG TIME GONE	REVEREND & THE MASCOTES	#2	75,000	2	Blaise Chazko
3	3	BEAUTIFUL GOODBYE	CAPTAIN JACK	#3	70,000	3	Jennifer Hanson
4	4	GOD BLESS THE USA	CLARK FRANK	#4	65,000	4	Leo Greenwood
5	5	CAN'T FIGHT THE MOONLIGHT	THE 1975	#5	60,000	5	La Am Rimes
6	6	HOW DO I LIVE	CLARK FRANK	#6	55,000	6	La Am Rimes
7	7	THE IMPOSSIBLE	REVEREND & THE MASCOTES	#7	50,000	7	Nick Nichols
8	8	THE LUCKIEST MAN IN THE WORLD	REVEREND & THE MASCOTES	#8	45,000	8	Neal McCoy
9	9	WHERE THE STARS AND STRIPES AND THE EAGLE FLY	JOHN STREET HARMONY/IMPACT	#9	40,000	9	Aaron Tippie
10	10	THE WAY YOU LOVE ME	CLARK FRANK	#10	35,000	10	Faith Hill

Mixed Year For Latin: Regional Mexican Strong, Piracy Growing

Piracy notwithstanding, it was a lively year on the charts, which began and ended with two new female acts—Pilar Montenegro and Las Ketchup—atop the *Billboard* Hot Latin Tracks chart and *Billboard* Top Latin Albums chart, respectively.

First up was "Quítame Ese Hombre" (Take That Man Away From Me), a track penned by Jorge Luis Piloto and produced by Rudy Pérez (see story, page 21), who also worked on Jennifer Peña's "El Dolor de Tu Presencia."



JENNIFER PEÑA

It's gratifying to see commitment from labels toward developing new acts instead of capitalizing on the established—which is much easier to do.

Montenegro's career, for example, faltered late last year, when her first single floundered on radio and the returns of her album started pouring in. Univision retaliated with a forceful push on "Quítame," which helped land Montenegro's album in the *Billboard* year-end top 20. Other newcomers did well, notably Sony's Sin Bandera and Juanes. The push the latter had from his multiple Latin Grammy Awards nominations landed him in the year-end top 10.

Univision Music Latino president John Echevarría says, "Rather than think if an album is going to do well or not, we concentrate on what we have. We certainly tried [with the new

Juanes album]. We thought we had a valuable artist, and we did everything possible to bring him to light."

Another chart newcomer, Alexandre Pires, was the *Billboard* Hot Latin Tracks artist of the year, thanks to three hit singles. "He's a phenomenon," BMG U.S. Latin GM Adrian Pose says. "I attribute his success to his voice, which is so different, and to the fact that he sings from the heart. People needed to hear a different voice." Next year, people will hear a different sound as well, as Pires co-writes—with Alejandro Sanz, among others—his upcoming album.

At year's end, another Univision debut got into the top 305, as Warner's Bacilos. Both groups boast a sound that is acoustic-based, as well as members who are instrumentalists and writers. This jives with what label heads are increasingly saying: that they want acts who can take far in all spectrums, from publishing to performance.

Univision Music Group president/CEO José Béhar says, "Our success and the extent of that success is because of the support we've had at radio, the support we've had at retail, and great A&R great artists."

PRODUCER/LABEL ALLIANCES

In order to improve that A&R function, Univision created a joint-venture label with *Billboard* Hot Latin Tracks producer of the year Rudy Pérez. The label, RPE (which stands for Rudy Pérez Enterprises), is behind the development of Ara

305. And earlier in the year, EMI Latin joined forces with A.B. Quintanilla III and Cruz Martínez to create Kind of Bling. Sony Discos joined with Adolfo and Omar Valenzuela from Twintens Enterprises, and Universal allied with Omar Alfanno for Alfanno Music. The aim is to cap-



by Lelia Cobo

italize on producers' contact with talent at a time when risky ventures are harder to undertake.

The healthiest segment of the Latin market—regional Mexican—yielded hit albums by Los Temerarios, Into-



CHÁVEZ

cable, and Vicente Fernández, among others. Top discs went to upstart Univision—which crowned the *Billboard* Top Latin Albums labels chart (followed by its own Fonovisa—and to Disa (50% owned by Univision), which topped the imprints chart. Fonovisa, which was flourishing last year in a sea of changes, has undergone a total reorganization that is already yielding results (witness the excellent marketing campaign behind Los Tigres del Norte's latest album).

For Disa, the benefits gained from exposure on Univision and distribution on Universal Music Video Distribution (UMVD) has been tremendous, according to executive/owner Patricia Chávez, who also credits the label's very direct focus on regional Mexican. "It all has to do with the quality of our acts," Chávez says. "We're 100% a regional Mexican company, and that's how we plan to continue. Our music is directed toward Latinos. And the U.S. is growing immensely and logically, Disa is growing to fit in this market."

In fact, Disa, Univision, and Fonovisa are growing at such a fast clip that their product carried UMVD to lead the year-end *Billboard* Top Latin Albums distributors chart. "Clearly, it's been

mostly acquisitions, specifically through Disa—which was a solid label—and Univision, which has established success out of the box with their radio hits," says UMVD VP of Latin sales and marketing Gustavo López.

Aside from the acquisitions (after all, Univision could have gone with different distribution), UMVD has a dedicated staff, separate from the label, and in the past 18 months, the company has doubled its Latin field staff—not to take orders, López says, but "market records," with renewed emphasis placed on developing markets.

Despite losing ground in pop and regional Mexican, Sony was still the regional No. 1 label, topping the year-end Top Latin Albums label and imprint charts, as well as leading by far in the tropical charts, thanks in great part to Marc Anthony's *Libre*, the Top Latin Albums title of the year.

The biggest challenge is to connect with what you people are looking for in artists and music, which reflects their life, and what's happening in their social sphere," says Sony Discos chairman/CEO Oscar Llord, whose top-charting acts this year included Las Ketchup and Shakira, as well as a stable of salsa acts from Victor Manuelle to Gilberto Santa Rosa. In light of the music-industry crisis, however, Llord is seeking to expand Discos' reach in the new year.

"I believe there's a light steering ahead for the companies who can shed the skin of conventional business models and embrace the full entertainment company concept quickly and effectively," he said. Sony, of course, was the label that made Las Ketchup's "Aseréje" the Ketchup Song's a worldwide hit. Not since "Macarena" has a Latin track gained so much attention. The difference is that "Aseréje" is witty, well-crafted, and fun. If the chorus is just nonsense, we would all have liked to be this clever.

THE PIRACY PLAGUE

How many times have you pirated? Not enough to justify the losses in sales attributable to a growing problem in the U.S. While the focus of Latin music has been physical piracy, increasing harm is being done by Internet downloading as well. Labels and retailers are responding with a variety of measures, from lowering CD prices to offering bonuses with purchases (DVDs and gifts, from pocket watches to key chains, among them). Labels are clamoring for more inter-

vention from law enforcement, but a much-heralded pan-label West Coast alliance created to fight piracy in the streets has not progressed. In the meantime, gradual downsizing at most labels was part for the course during the year.



LLORD

Just when you thought all those tales of payola on Latin radio were getting so boring (after all, no one ever has anything to say on the record), along comes the *Miami Herald*, which plots the whole ball of wax on a lengthy page one story. True, no highbys were quoted; after all, "see no evil" is the mantra with this topic. But now, the truth is out there: You gotta pay to get played.

THE TOP STORIES

- The Univision Music Group fully acquires Fonovisa Records, the leading U.S. indie Latin music label.
- Univision Communications announces it will fully acquire Radio network Hispanic Broadcasting Corp. (HBC), with approval expected by year's end.
- The success of TV music reality shows *Operación Triunfo*, *Popstars*, and *La Academia*, among others, changes the face of Latin A&R and translates to region-wide sales.
- Latin American sales plunge as piracy continues to erode the marketplace.
- Shipments of Latin music in the U.S. plunge 26%, according to mid-year Recording Industry Assn. of America numbers.
- The Latin Academy of Recording Arts and Sciences elects a board of trustees in a move toward autonomy.
- Prominent Latin music producers partner with majors in joint-venture label deals.
- MTV Latin America hosts its first MTV Video Music Awards in Miami.
- Mexico hosts its first national music awards, the Oye! Awards.
- The Mexican congress votes for an amendment that makes piracy organized crime.

THE CHART-TOPPERS

Following is a chronological list of albums that reached No. 1 on the *Billboard* Top Latin Albums chart for the 2002 calendar year. The number of weeks each title spent at No. 1 is in parentheses. Titles that debuted at No. 1 are listed in bold type.

- Libre**, Marc Anthony, Columbia/Sony Discos (10).
MTV Unplugged, Alejandro Sanz, Warner Music Latina (2).
Amor Secreto, Luis Fonsi, Universal Latin (2).
300 Cumbias Más Pegadas, various artists, Univision (1).
Grandes Éxitos, Chayanne, Sony Discos (2).
Sueños, Intocable, EMI Latin (4).
Historia Musical, Los Temerarios, Disa/Univision (1).
Thalia, Thalia, EMI Latin (5).
Una Lágrima No Basta, Los Temerarios, AFG Sigma/Fonovisa (7).
Amor y Rígor, Luis Fonsi, Universal Latin (2).
Revolución de Amor, Maná, Warner Latina (4).
Quédate, Enrique Iglesias, Universal Latin (4).
Las Ketchup, Las Ketchup, Shaketown/Columbia/Sony Discos (6).
La Reina del Sur, Los Tigres del Norte, Fonovisa (2).
Grandes Éxitos, Shakira, Sony Discos (11).



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Sales data compiled by  Nielsen SoundScan

LAST WEEK	ARTIST	IMPINT & NUMBER/DISTRIBUTING LABEL	Title	WEEKS ON CHART	LAST WEEK	ARTIST	IMPINT & NUMBER/DISTRIBUTING LABEL	Title	WEEKS ON CHART
1	1	LAS KETCHUP ¹ LAS KETCHUP (SONY MUSIC) [M]	#1 NUMBER 1 ¹ 6 Weeks At Number 1	45	57	REDINO INFANTE/RAMON ANALA REDINO INFANTE/RAMON ANALA (SONY MUSIC) [M]	Don Vives Unidos Por Primera Vez	45	
2	2	SHAKIRA ¹ SHAKIRA (SONY MUSIC) [M]	Grandes Exitos	1	58	ELVIS CRESPO ELVIS CRESPO (SONY MUSIC) [M]	Greatest Hits	50	
3	3	RICARDO ARJONA RICARDO ARJONA (SONY MUSIC) [M]	Santo Pecado	3	49	59	ROCIO DURCAL ROCIO DURCAL (SONY MUSIC) [M]	En Concierto: Inolvidable	48
4	4	LOS TIGRES DEL NORTE LOS TIGRES DEL NORTE (SONY MUSIC) [M]	La Reina Del Sur	3	65	—	VARIOUS ARTISTS VARIOUS ARTISTS (SONY MUSIC) [M]	Sesabito 2005	52
5	6	JUANES ¹ JUANES (SONY MUSIC) [M]	Un Dia Normal	2	55	44	VICENTE FERNANDEZ ¹ VICENTE FERNANDEZ (SONY MUSIC) [M]	Historie De Un Molo Vol. 2	2
6	8	JUANES ¹ JUANES (SONY MUSIC) [M]	Un Dia Normal	2	75	—	CHUY VEGA CHUY VEGA (SONY MUSIC) [M]	Mas De Lo Que Merecias	13
\$! GREATEST GAINER \$!									
7	14	ALEJANDRO FERNANDEZ ALEJANDRO FERNANDEZ (SONY MUSIC) [M]	Boleros Artes En Vivo: 100 Anos De Musica Mexicana	6	58	61	MARC ANTHONY MARC ANTHONY (SONY MUSIC) [M]	Libre	1
8	—	LOS BUKIS LOS BUKIS (SONY MUSIC) [M]	30 Inolvidables	5	63	55	VARIOUS ARTISTS VARIOUS ARTISTS (SONY MUSIC) [M]	2002 Latin Grammy Nominations	50
9	9	LUIS MIGUEL LUIS MIGUEL (SONY MUSIC) [M]	Mis Bellos Favoritos	3	50	—	PESADO PESADO (SONY MUSIC) [M]	Pesado Mix	50
10	6	ENRIQUE IGLESIAS ¹ ENRIQUE IGLESIAS (SONY MUSIC) [M]	Quizes	1	70	—	VARIOUS ARTISTS VARIOUS ARTISTS (SONY MUSIC) [M]	November 2003	59
10	5	KUMBIA KINGS KUMBIA KINGS (SONY MUSIC) [M]	All Mixed Up: Las Remixes	3	62	45	VARIOUS ARTISTS ¹ VARIOUS ARTISTS (SONY MUSIC) [M]	15 Puntos De Amor	11
12	10	SELENA SELENA (SONY MUSIC) [M]	Quis	4	—	—	CARLOS VIVES CARLOS VIVES (SONY MUSIC) [M]	Dejame Entrar	1
12	11	MANA MANA (SONY MUSIC) [M]	Revelacion De Amor	1	62	—	INTOCABLE INTOCABLE (SONY MUSIC) [M]	Seamos	1
13	12	LIMITE LIMITE (SONY MUSIC) [M]	Soy Asi	12	68	58	A.B. QUINTANILLA Y LOS KUMBIA KINGS ¹ A.B. QUINTANILLA Y LOS KUMBIA KINGS (SONY MUSIC) [M]	Shiki	1
14	7	VICENTE FERNANDEZ VICENTE FERNANDEZ (SONY MUSIC) [M]	35 Aniversario: La Mejor De Lora	7	51	53	PACHO BARRAZA PACHO BARRAZA (SONY MUSIC) [M]	Las Romanticas De Pachito Barraza	41
15	20	INDUSTRIA DEL AMOR INDUSTRIA DEL AMOR (SONY MUSIC) [M]	30 Inolvidables	15	54	51	LOS TEMERARIOS LOS TEMERARIOS (SONY MUSIC) [M]	Historia Musical	4
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20	25	BELINDA BELINDA (SONY MUSIC) [M]	Silence: Complices Al Rescate	15	75	25	CUSILLOS DE ARTURO MACIAS CUSILLOS DE ARTURO MACIAS (SONY MUSIC) [M]	No Voy A Llorar	25
21	14	LOS TEMERARIOS LOS TEMERARIOS (SONY MUSIC) [M]	Una Lagrima No Basta	1	59	47	VARIOUS ARTISTS VARIOUS ARTISTS (SONY MUSIC) [M]	La Noche Sonadora	8
21	15	OLGA TANON OLGA TANON (SONY MUSIC) [M]	Subervir	11	71	56	VARIOUS ARTISTS VARIOUS ARTISTS (SONY MUSIC) [M]	Las 30 Canchinas Mas Pagadas	1
22	22	EDNITA NAZARIO EDNITA NAZARIO (SONY MUSIC) [M]	Acustica Vol. 2	2	76	76	MONICHY & ALEXANDRA MONICHY & ALEXANDRA (SONY MUSIC) [M]	Confesiones...	2
22	22	HECTOR & TITO HECTOR & TITO (SONY MUSIC) [M]	A La Recopilacion	9	—	—	CELIA CRUZ CELIA CRUZ (SONY MUSIC) [M]	La Noche Tumbao	17
♥ ♪ PACESETTER ♪ ♥									
23	32	VARIOUS ARTISTS VARIOUS ARTISTS (SONY MUSIC) [M]	Rescatables 2003	25	—	—	ALEJANDRO SANZ ALEJANDRO SANZ (SONY MUSIC) [M]	MTV Unplugged	1
HOT SHOT DEBUT									
31	34	CRISTIAN ANGELA TOSTI/SONY LATINO (SONY MUSIC) [M]	Grandes Hits	13	—	—	LOS TIGRES DEL NORTE LOS TIGRES DEL NORTE (SONY MUSIC) [M]	Historia Musical	4
39	29	LA ONDA LA ONDA (SONY MUSIC) [M]	A Toda Onda	29	—	—	ALEXANDRA FERNANDEZ ALEXANDRA FERNANDEZ (SONY MUSIC) [M]	Historia Musical	4
42	38	VARIOUS ARTISTS VARIOUS ARTISTS (SONY MUSIC) [M]	Radio Hits...En Musica Vol. 3	36	—	—	EL CHICHICUILOTE EL CHICHICUILOTE (SONY MUSIC) [M]	Historia Musical	4
43	41	SIN BANDERA ¹ SIN BANDERA (SONY MUSIC) [M]	Sin Bandera	12	—	—	EL CHICHICUILOTE EL CHICHICUILOTE (SONY MUSIC) [M]	Historia Musical	4
40	37	LUPITA NYELA LUPITA NYELA (SONY MUSIC) [M]	Anorexia Corazon	4	—	—	EL CHICHICUILOTE EL CHICHICUILOTE (SONY MUSIC) [M]	Historia Musical	4
41	35	GILBERTO SANTA ROSA ¹ GILBERTO SANTA ROSA (SONY MUSIC) [M]	Vicereas	2	—	—	EL CHICHICUILOTE EL CHICHICUILOTE (SONY MUSIC) [M]	Historia Musical	4
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47	49	SONMARTIN SONMARTIN (SONY MUSIC) [M]	El Gato	1	—	—	EL CHICHICUILOTE EL CHICHICUILOTE (SONY MUSIC) [M]	Historia Musical	4
41	33	VICTOR MANUELLE VICTOR MANUELLE (SONY MUSIC) [M]	La Preghenda A La Luna	12	—	—	EL CHICHICUILOTE EL CHICHICUILOTE (SONY MUSIC) [M]	Historia Musical	4
42	43	LOS ANGELES DE CHARLY LOS ANGELES DE CHARLY (SONY MUSIC) [M]	Bonitas Mujeres	10	—	—	EL CHICHICUILOTE EL CHICHICUILOTE (SONY MUSIC) [M]	Historia Musical	4
53	—	VARIOUS ARTISTS VARIOUS ARTISTS (SONY MUSIC) [M]	No. 1: Un Ano De Exitos Vol. 3	46	—	—	EL CHICHICUILOTE EL CHICHICUILOTE (SONY MUSIC) [M]	Historia Musical	4
46	52	LOS RAZOS LOS RAZOS (SONY MUSIC) [M]	Dondula Vuelo A La Historia	12	—	—	EL CHICHICUILOTE EL CHICHICUILOTE (SONY MUSIC) [M]	Historia Musical	4
48	38	RUBEN BLADES RUBEN BLADES (SONY MUSIC) [M]	Mundo	37	—	—	EL CHICHICUILOTE EL CHICHICUILOTE (SONY MUSIC) [M]	Historia Musical	4

LAST WEEK	ARTIST	IMPINT & NUMBER/DISTRIBUTING LABEL	Title	WEEKS ON CHART	LAST WEEK	ARTIST	IMPINT & NUMBER/DISTRIBUTING LABEL	Title	WEEKS ON CHART
1	1	LAS KETCHUP ¹ LAS KETCHUP (SONY MUSIC) [M]	#1 NUMBER 1 ¹ 6 Weeks At Number 1	45	57	REDINO INFANTE/RAMON ANALA REDINO INFANTE/RAMON ANALA (SONY MUSIC) [M]	Don Vives Unidos Por Primera Vez	45	
2	2	SHAKIRA ¹ SHAKIRA (SONY MUSIC) [M]	Grandes Exitos	1	58	ELVIS CRESPO ELVIS CRESPO (SONY MUSIC) [M]	Greatest Hits	50	
3	3	RICARDO ARJONA RICARDO ARJONA (SONY MUSIC) [M]	Santo Pecado	3	49	59	ROCIO DURCAL ROCIO DURCAL (SONY MUSIC) [M]	En Concierto: Inolvidable	48
4	4	LOS TIGRES DEL NORTE LOS TIGRES DEL NORTE (SONY MUSIC) [M]	La Reina Del Sur	3	65	—	VARIOUS ARTISTS VARIOUS ARTISTS (SONY MUSIC) [M]	Sesabito 2005	52
5	6	JUANES ¹ JUANES (SONY MUSIC) [M]	Un Dia Normal	2	55	44	VICENTE FERNANDEZ ¹ VICENTE FERNANDEZ (SONY MUSIC) [M]	Historie De Un Molo Vol. 2	2
6	8	JUANES ¹ JUANES (SONY MUSIC) [M]	Un Dia Normal	2	75	—	CHUY VEGA CHUY VEGA (SONY MUSIC) [M]	Mas De Lo Que Merecias	13
\$! GREATEST GAINER \$!									
7	14	ALEJANDRO FERNANDEZ ALEJANDRO FERNANDEZ (SONY MUSIC) [M]	Boleros Artes En Vivo: 100 Anos De Musica Mexicana	6	58	61	MARC ANTHONY MARC ANTHONY (SONY MUSIC) [M]	Libre	1
8	—	LOS BUKIS LOS BUKIS (SONY MUSIC) [M]	30 Inolvidables	5	63	55	VARIOUS ARTISTS VARIOUS ARTISTS (SONY MUSIC) [M]	2002 Latin Grammy Nominations	50
9	9	LUIS MIGUEL LUIS MIGUEL (SONY MUSIC) [M]	Mis Bellos Favoritos	3	50	—	PESADO PESADO (SONY MUSIC) [M]	Pesado Mix	50
10	6	ENRIQUE IGLESIAS ¹ ENRIQUE IGLESIAS (SONY MUSIC) [M]	Quizes	1	70	—	VARIOUS ARTISTS VARIOUS ARTISTS (SONY MUSIC) [M]	November 2003	59
10	5	KUMBIA KINGS KUMBIA KINGS (SONY MUSIC) [M]	All Mixed Up: Las Remixes	3	62	45	VARIOUS ARTISTS ¹ VARIOUS ARTISTS (SONY MUSIC) [M]	15 Puntos De Amor	11
12	10	SELENA SELENA (SONY MUSIC) [M]	Quis	4	—	—	CARLOS VIVES CARLOS VIVES (SONY MUSIC) [M]	Dejame Entrar	1
12	11	MANA MANA (SONY MUSIC) [M]	Revelacion De Amor	1	62	—	INTOCABLE INTOCABLE (SONY MUSIC) [M]	Seamos	1
13	12	LIMITE LIMITE (SONY MUSIC) [M]	Soy Asi	12	68	58	A.B. QUINTANILLA Y LOS KUMBIA KINGS ¹ A.B. QUINTANILLA Y LOS KUMBIA KINGS (SONY MUSIC) [M]	Shiki	1
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Billboard



20 The Year In Music 20

More Than 200 Charts:
Best-Selling Artists & Albums
Top Tours & Concert Boxscores
And International Highlights



CLOCKWISE FROM TOP LEFT: ASHANTI, DIXIE CHICKS, AVRIL LAVIGNE, NELLY, ROLLING STONES, THE THEATRE AT ARROWHEAD POND OF ANAHEIM, PAUL MCCARTNEY, NICKELBACK

NEWSSTAND



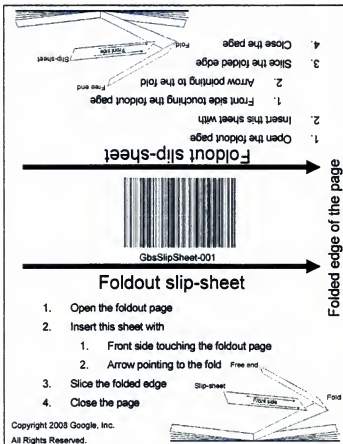
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NEWSST



THIS JUST IN...





THE YEAR IN MUSIC 2002

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Top Artist of the Year: Nelly

THE YEAR IN CHARTS

BY FRED BRONSON

Every year, Billboard's recap of the year in music brings some surprises, and this year there are two. The first is that, in a year where American hip-hop artists were so dominant, the No. 1 song on The Billboard Hot 100 summary is by a Canadian rock band. The second is that only one artist in the top 10 of the year has been in the annual top 10 before. Half of the top-10 tracks are by an act making a first appearance on the Hot 100.

For the second year in a row, a male rock group has the No. 1 song of the year. Nickelback takes top honors with "How You Remind Me" (Roadrunner), a song that spent four weeks at No. 1. That was far from the longest reign in the chart year, but the song was in the top 10 for 22 weeks and had a slow descent before disappearing after a 49-week run. When Lifehouse had the No. 1 song of 2001 with "Hanging by a Moment," it was the first male rock outfit to have the top song on an annual recap since 1988, when Chicago dominated with "Look Away."

On the album side, Eminem is the first solo artist to have the No. 1 title of the year since 1996, when *Jagged Little Pill* by Alanis Morissette led the list. Eminem is the first solo male artist to have the No. 1 album of the year in a decade: The last male artist to do so was Garth Brooks, who topped the 1992 recap with *Ropin' the Wind*. The Web/Aftermath release *The Eminem Show* is the rapper's best showing on an annual recap; in 2000, *The Marshall Mathers LP* ranked third for the year. Here's a closer look at the top formats:

It's déjà vu all over again on the recap of the Hot 100. Aside from Nickelback succeeding Lifehouse in pole position, the runner-up song of 2002 is by a new female artist having a breakthrough single, just like in 2001. Last year it was Alicia

Continued on page YE-8



WARNER MUSIC LATINA



Billboard Latin Pop Label of the Year
Top Latin Pop Album Artists
Top Latin Pop Albums
Top Latin Pop Album Imprints
Top Latin Pop Album Labels



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THE YEAR IN MUSIC 2002

YEAR IN CHARTS

Continued from page YE-6

Keys at No. 2 with "Fallin'," and this year it's Ashanti with "Foolish" (Murder Inc./AJM). Last year's No. 3 song, Janet's "All for You," had a seven-week reign; so did Nelly's "Hot in Herre" (Fo' Reel/Universal), this year's third-ranked hit.

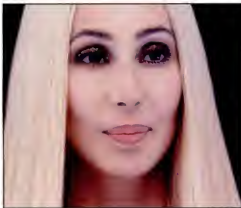
Nickelback is the first Canadian act to top the Hot 100 annual tally since 1991, when Bryan Adams was No. 1 for the year with "Everything I Do" I Do It for You." The triumph of "How You Remind Me" brings to an end the four-year streak of U.S. artists topping the year-end summaries. Next, Cher, Faith Hill and Lifehouse had the hot tunes of 1998-2001. Before that, Spain's Los del Rio and the U.K.'s Elton John were No. 1 in 1996 and 1997, respectively.

The two artists who domi-



Nickelback

Kelly Clarkson was voted by the public as the winner of the TV series *American Idol*. RCA rushed her single into stores, and "A Moment Like This" easily tops the Hot 100 Singles Sales recap. Instead of dropping like a stone when sales declined, her song remained high on the Hot 100 as airplay increased over a period of weeks. Youthful newcomers B2K have the second-best-selling single of the year with "Uh Huh" (Epic), and Mr. Cheeks ranks third with "Lights, Camera, Action!" (Universal). The events of Sept. 11, 2001, continued to reverberate into 2002, allowing Whitney Houston's "The Star Spangled Banner" (Arista) to rank ninth for the year and Lee Greenwood's "God Bless the U.S.A." to place 11th. The Hot 100 Airplay recap bears great resemblance to the Hot 100 summary, with an identical top four. For the first time in



Cher

nated pole position on the Hot 100 for most of 2002 each have two songs in the year-end top 10. Aside from her second-place finish with "Foolish," Ashanti ranks No. 7 as Fat Joe's featured guest on "What's Luv?" (Terror Squad/Atlantic). Nelly is No. 3 with his first chart-topper, "Hot in Herre" (Fo' Reel/Universal), and No. 4 with his second No. 1 hit, "Dilemma," which features Kelly Rowland. It's the first time since 2000 that two artists have two hits apiece in the annual top 10, but only if you stretch a point. That year, Santana featuring Rob Thomas was No. 2 with "Smooth," and Santana featuring the Product G&B was No. 3 with "Maria Maria." At No. 9, matchbox twenty, including Thomas, charted with "Bent." It's also the first time since 2000 that one artist has two songs in the top five. That year, Santana was No. 2 with "Smooth" and No. 3 with "Maria Maria." This time, Nelly holds down two consecutive positions, at No. 3 and No. 4.

The only artist in the 2002 year-end top 10 to repeat



Pharrell Williams

from a previous year is Usher. "U Got It Bad" (Arista) is No. 8, one slot higher than the position achieved by his "Nice & Slow" in 1998. The year 2002 was a good one for new female artists. Aside from Ashanti, Vanessa Carlton, Avril Lavigne and Michelle Branch also had success on the Hot 100. Carlton has the No. 9 song of the year with her first single, "A Thousand Miles" (A&M/Interscope). Lavigne comes in at No. 13 with "Complicated" (Arista), and Branch is No. 23 with "All You Wanted" (Maverick/Warner Bros.). Despite the success of these women, only two of the top-10 hits of the year are by exclusively female acts (and two more feature women as guest performers). In 2001, half of the top 10 was by exclusively female acts, with one additional co-ed title.

Sales and airplay continue to be two different worlds, as what consumers purchase and what radio stations play have little convergence. One exception is the best-selling single of 2002. At the beginning of the summer, she was unknown, but, just after Labor Day, Texas-born



Pink

four years, the No. 1 Hot 100 act is not a girl group. Between them, Destiny's Child and TLC have owned first place since 1999. But there's nary a girl group among the top 30 artists of 2002. Ashanti comes in first, followed by Nelly and Usher. That makes Ashanti the top female, followed by Pink and Mary J. Blige. That's a completely different top three from 2001. Nelly is second among all artists, and thus the top male artist, followed by Usher and Ja Rule. Last year, Ja Rule was first, and Nelly was second (followed by Shaggy). The top group is Nickelback, followed by Puddle of Mudd and Creed.

The top Hot 100 producers for the second consecutive year are the Neptunes, responsible for 18 hits, five more than their closest competitor. The duo's biggest 2002 successes include Nelly's "Hot in Herre," LL Cool J's "Luv U Better" and Justin Timberlake's "Like I Love You." Murder Inc. founder Irv Gotti seemed to own the top two slots on the chart for weeks on end; he is the No. 2 producer of the year based on 12 hits. Timbaland, a.k.a. Timothy Mosley, repeats from last year in third place.

The top Hot 100 writers are Pharrell Williams and Chad Hugo of the Neptunes, and Chad Kroeger. None were in the top three last year or even the top 10. The top two publishers are both EMI-owned: EMI April and

Continued on page YE-10

This year's annual Critics' Choice poll, in which the Billboard staff picks its favorite albums of the year, will appear exclusively online as part of Billboard.com's Year In Music special section.

FOR YOUR CONSIDERATION



BEST ORIGINAL SCORE

Alan Silvestri

BEST ORIGINAL SONG

"Hawaiian Roller Coaster Ride"

Written by

Alan Silvestri and Mark Keali'i Ho'omalu

Disney's
Lilo & Stitch

THE YEAR IN MUSIC 2002

YEAR IN CHARTS

Continued from page YE-8

EMI Blackwood, finishing in the same order as they did in 2001. That makes EMI Music the No. 1 publishing corporation again.

The No. 1 Hot 100 imprint is Arista, stealing the crown from Columbia, which was No. 1 in 2000 and 2001. IDJMG is the No. 1 label. Like the Hot 100 recap, the year-end album top 10 only includes one artist who was in last year's top 10. Nelly's *Country Grammar* was the No. 10 album of 2001; he ranks No. 3 in 2002 with *Nellyville* (Fo' Reel/Universal). There is a franchise that repeats: *Now 8* is No. 9. Last year, *Now 5* was No. 4. One of these years, they'll place in the same number as the title of the album. Last year's top soundtrack is also this year's top soundtrack, with a major difference. In 2001, *O Brother, Where Art Thou?* (Lost Highway/Mercury) was No. 23, and in 2002 it is No. 6. It's the highest-ranking soundtrack on this annual recap since 1968, when *Titanic* was No. 1. While he didn't finish in the top 10, Elvis Presley is included on the album recap of 2002, for the first time since 1973, when *Aloha From Hawaii Via Satellite* was the No. 28 album of the year. *Elvis: 30 #1 Hits* (RCA) ranks No. 36 for 2002. It's not as high as the Beatles' *1*, which was the No. 1 album of 2001, but it's still nice to have Elvis back on the list. He's just eight runs higher than Pink Floyd, No. 44 with *Echoes—The Best of Pink Floyd* (Capitol).

The top Billboard 200 artist is Eminem, followed by Creed and Nelly. After Eminem and Nelly, the third-placed male artist is Ludacris. The top solo females are Pink, Brity Spears and Shakira. Following Creed and Linkin Park on the list of top groups is Nickelback. The label champs are all repeats from 2001. The top imprint is Columbia, the leading label is Interscope, and the No. 1 distributor is Universal.

Combining the Hot 100 and the Billboard 200, Nelly is the No. 1 artist, followed by Ashanti and Eminem. The top groups are Creed, Nickelback and Linkin Park. Epic is the top combined imprint and Interscope the No. 1 label.



Nelly



Fat Joe

THE YEAR IN R&B/HIP-HOP

Is it a coincidence, or a surefire way to be successful? You decide. The top five artists on the recap of the Hot R&B/Hip-Hop Singles & Tracks chart and the top five artists on the recap of the Top R&B/Hip-Hop Albums chart all share something in common: They go by one name. The year 2002 found hip-hop, rap and R&B moving more and more into the mainstream, with top-40 radio resembling R&B radio more than ever before. There are still genre hits that don't cross over, but they are rare.

A newcomer on the Hot 100, Ashanti made her R&B chart debut in 2001, when she costarred on Big Pun's "How We Roll." So, while she's not technically a new artist, she still had extraordinary success, with six songs in the top-40 portion of the annual summary, including the No. 1 song of 2002, "Foolish." It's the first instance anyone can find of an artist placing six songs in the top 40 of an annual R&B recap. After "Foolish," Ashanti is No. 7 as a featured artist on Ja Rule's "Always on Time" (Murder, Inc./Def Jam). She's also a guest on

Fat Joe's "What's Luv?" on No. 17. Her solo titles "Baby" and "Happy" are Nos. 32 and 40, respectively. She is also among the featured artists on "Down 4 U" on No. 38.

The artists in second, third and fourth place were all in the top 10 of 2001. For 2002, Usher is No. 2 with "U Don't Have to Call" (Arista). Last year, he was No. 6 with another U-turn, "U Remind Me." This year, Musiq is No. 3 with "Hallelujah" (Def Soul); in 2001, when he was still known as Musiq Soulchild, he was also No. 3, with "Love." Nelly's 2002 hit "In the Herd" is No. 4 for the year, while "Dilemma," with Kelly Rowland, is No. 6. Last year, Nelly was also No. 4 for the year, as a special guest on the Jagged Edge hit "Where the Party At."

One notable name on this year's recap is Michael Jackson. No. 12 for 2002 with "Butterflies" (Epic). The last time a Michael Jackson song was this high on an annual summary was in 1983, when "Billie Jean" was the No. 2 song of the year and "The Girl Is Mine," his duet with Paul McCartney, was No. 6. Just as in pop, sales and airplay do not have a lot of overlap in R&B

and hip-hop. Newcomers B2K have the best-selling single of 2002 with "Uh Huh" (Epic), which didn't make the airplay list at all. On the overall recap, "Uh Huh" ranks No. 78. The airplay survey is closely aligned with the overall recap: The top eight titles are the same on both lists.

The most successful artist of 2002 on Hot R&B/Hip-Hop Singles & Tracks is Ashanti, with seven titles charted. Usher is second, and Nelly is third. Rounding out the top three male artists is Musiq, completing the top three females are Aaliyah and Faith Evans. The top group is B2K. The top writer is Pharrell Williams of the production team known as the Neptunes. He moves up from third place last year. Timothy Mosley, the real name of Timbaland, is second for the second year running, and Chad Hugo is third. The top three producers are the same as on the Hot 100 recap, but in a different order. The Neptunes are still first, but Timbaland is second, and Chris G is third. The Neptunes and Timbaland finished in that same order last year.

Epic is the top imprint, and the Island Def Jam Music Group is the leading label. EMI April and EMI Blackwood are the top two publishers, and EMI is the leading publishing corporation, all repeating their positions from 2001.

The Top R&B/Hip-Hop Albums chart has the same No. 1 as The Billboard 200: *The Eminem Show* leads the way. Rap prevails on this recap, as Ludacris is No. 2 with *Word of Mouf* (Disturbing the Peace/Def Jam South), Nelly is No. 3 with *Nellyville*, Nas is No. 5 with *Stillmatic* (Ill Will/Columbia), Ja Rule is No. 6 with *Pain Is Love* (Murder, Inc./Def Jam), and Busta Rhymes is No. 9 with *Genetic* (J). The only female in the top 10 is Ashanti, No. 3 with her eponymously titled debut.

As on the singles recap, Michael Jackson did well in 2002. *Invisible* made it into the top 10 at No. 8, Jackson's highest-ranked year-end album *Dangerous* was the No. 3 album of 1992. The top album artists are Eminem, Nelly and Ludacris. At No. 4, Ashanti is the top female, followed by Mary J. Blige and Alicia Keys. The top group is Big Tymers, followed by Nappy Roots and OutKast. Columbia is the top imprint, while Island Def Jam Music Group repeats as the top label and Universal repeats as the No. 1 distributing corporation.

Combining singles and albums, Ashanti is the No. 1 artist. Nelly, Usher and Ludacris are the next three. Rounding out the top three females are Aaliyah and Faith Evans. Epic is the top imprint and Island Def Jam Music Group the hottest label.

THE YEAR IN COUNTRY

It was a great year for Knoxville-born Kenny Chesney, who made his chart debut in 1993. Since that time, he's had five No. 1 hits, capped by the longest-running chart-topper of his career, "The Good Stuff" (BNA). That hit is the longest-running No. 1 of 2002, at seven weeks, and is the No. 1 song of the year. It's the first time Chesney has had the No. 1 song of the year, and it's his highest year-end placing since last year, when he ended up in third place with "Don't Happen Twice."

It was also a great year for a Georgia native who first appeared on the country charts in 1989. Since that

Continued on page YE-12

FOR YOUR CONSIDERATION



BEST ORIGINAL SCORE

James Newton Howard

BEST ORIGINAL SONG

"I'm Still Here (Jim's Theme)"

Written by

John Rzeznik

Walt Disney
PILGRIM'S PRODUCTIONS
**TREASURE
PLANET**

THE YEAR IN MUSIC 2002

YEAR IN CHARTS

Continued from page YE-10

time, Alan Jackson has had 20 No. 1 hits on Hot Country Singles & Tracks, the most recent being the No. 2 song of 2002, "Drive (For Daddy Gene)" (Arista). Jackson has three titles in the top 40 songs of the year. "Drive" represents Jackson's highest ranking on an annual recap since 2000, when he had the No. 11 song of the year, "It Must Be Love."

This year, Chesney leads a list dominated by the men of country music. There is only one song by a female artist in the top 10: Martina McBride has the No. 9 hit, with "Blessed" (RCA). It's a downward trend for the distaff side: Last year, there were two songs by females in the top 10, and two years ago there were five.

Solo artists continue to be strong in country. The highest-ranked song of 2002 by a group is "Beautiful Mess" (Arista). No. 8 for Diamond Rio, with Rascal Flatts next up at No. 15 with "I'm Movin' On" (Lyric Street).

In a tight race, Toby Keith finishes as the No. 1 artist on the Singles & Tracks recap. Keith was second last year. Alan Jackson is second, followed by George Strait. The top females are Martina McBride, Sara Evans and Jo Dee Messina. The top duos or groups are Brooks & Dunn, Dixie Chicks and Rascal Flatts.

Last year's No. 1 songwriter takes their honor again: Sam Johnson, followed by Craig Wiseman and Tom Shapiro. Continuing its sweep of pop, R&B and country, the No. 1 publisher is EMI April, and the top publishing corporation is EMI Music, just like last year.

After slipping from second in 2000 to third in 2001, Dann Huff rebounds to become the No. 1 producer of 2002, followed by Keith Stegall and Billy Joe Walker, Jr. Repeating a win from 2001, Arista is the leading imprint and label.

For the third year running, LeAnn Rimes' "Can't Fight the Moonlight" (Curb) is among the year's best-selling singles. The *Coyote Ugly* song was No. 6 in 2000 and No. 1 for both 2001 and 2002. The sales chart is filled with songs influenced by the events of Sept. 11, 2001. Lee Greenwood is No. 2 with "God Bless the U.S.A." (Curb), Aaron Tippin is No. 3 with "When the Stars and Stripes and the Eagle Fly" (Lyric Street/Hollywood), and Ray Stevens is No. 5 with "Osama-Yo' Mama" (Curb). LeAnn Rimes is the No. 1 sales artist for the second year. Lee Greenwood is No. 2, and Aaron Tippin is No. 3. At No. 4, the Dixie Chicks are the top group on the sales recap. Curb encores as the No. 1 sales imprint, and this year it is also the leading label. As it was in 2000 and 2001, WEA is the top distributing corporation.

History is made on the country album summary. For the first time, a soundtrack is the No. 1 album of the year. Last year's No. 2 album, *O Brother, Where Art Thou?* is No. 1 for 2002. Previously, the highest-ranking soundtrack on a year-end recap was *Hope Floats*, which ranked No. 4 for 1998.

The No. 2 album of the year is Garth Brooks' *Scarecrow* (Capitol). It's his best showing since *Double Live* was the No. 2 album of 1999.

Another historical note: For the first time, an Elvis Presley album tops the year. *Elvis: 30 #1 Hits* is No. 6. The No. 1 album artist of 2002 is Alan Jackson, his best showing since 1997, when he was the Top Country Artist-Male. Garth Brooks is second, his



Dixie Chicks



Dido

highest-ranking since he was No. 1 in 1998. Toby Keith is the third male artist on that list, at No. 3. The top females are Faith Hill, Martina McBride and Lee Ann Womack. The top group is the Dixie Chicks, followed by Rascal Flatts and Brooks & Dunn. Historical note No. 2: Elvis Presley is the No. 6 artist of the year. The

label champs are all different from 2001. Arista is the top imprint, RLG is the leading label, and Universal is the No. 1 distributing corporation.

Combining singles & tracks with albums, Alan Jackson is the No. 1 artist, followed by Toby Keith and the Dixie Chicks. Martina McBride is the top female. Arista is the most successful imprint and the RCA Label Group leads the label list.

ADULT CONTEMPORARY/ ADULT TOP 40

For the fourth time in the last five years, the No. 1 Adult Contemporary song of the year is by an international artist. Enrique Iglesias, a native of Spain, takes top honors with "Hero" (Interscope), a song that enjoyed an extraordinarily long run on the chart after becoming associated with the events of Sept. 11, 2001. "Hero" advanced to No. 1 on the AC chart the week of Dec. 8, 2001, and had a 15-week non-consecutive reign. The No. 2 AC song of the year is also about a hero. Five for Fighting never went to No. 1 with "The Heart of the Matter" (Aware/Columbia), but the song peaked at No. 2 and also enjoyed a long chart run.

In third place is the song that set the record for the longest-running No. 1 AC hit of all time. Celine Dion's "A New Day Has Come" (Epic) was the No. 1 AC artist of 2002. It's the first time she has captured the week of March 30 and remained there for 21 weeks, shattering the 19-week record set by Dion's "Because You Loved Me" and tied by Phil Collins' "You'll Be in My Heart."

One major change in this year's AC recap: the fading of boy bands in this genre. There isn't one to be found in the top 10 songs of 2002. The highest-ranked is "Drowning" (Jive) by the Backstreet Boys at No. 18, followed by "All or Nothing" (J) by O-Town at No. 22. For four years in a row, from 1998-2001, the Backstreet Boys were the No. 2 artist of the year. This time, they're not in the top 10.

Powered by "A New Day Has Come" and the follow-up, "I'm Alive," Las Vegas-bound Celine Dion is the No. 1 AC artist of 2002. It's the first time she has captured this crown since 1998. The top females after Dion are Enya, Dido and Lee Ann Womack. The No. 2 artist of the year is Enrique Iglesias. The other top male artists are Marc Anthony and newcomer Josh Groban. Five for Fighting is No. 3—and the top duo or group, followed by matchbox twenty and Lonestar. Columbia is the dominant imprint and label.

There wasn't a lot of change at the top of the Adult Top 40 chart in 2002. Only five songs advanced to No. 1 during the chart year. The second of those five turned out to be the second-longest-running chart-topper of all time in this format and the No. 1 song of the year: "Wherever You Will Go" (RCA), the debut hit by the Calling, remained on top for 23 weeks. Another act with a debut hit is No. 2: Nickelback, with "How You Remind Me" (Roadrunner). The third song to advance to No. 1 during this chart year, "Soak Up the Sun" (A&M/ Interscope) by Sheryl Crow, is No. 3. Crow's labelmate, Vanessa Carlton, is No. 4 with her first hit, "A Thousand Miles." Rounding out the top five is the fourth song to make it into pole position, "Complicated" (Arista) by Avril Lavigne. She has the longest-running No. 1 hit by a solo female artist in the

Continued on page YE-61

"A **threatening** James Newton Howard score sets the perfect tone for this **brooding, gripping** movie [**'Signs'**]."

- Rene Rodriguez, The Miami Herald



Original Score **JAMES NEWTON HOWARD**

THE YEAR IN BUSINESS:

LABELS GRAPPLE WITH ARTIST RIGHTS AND LEADERSHIP CHANGES AMID DECLINING SALES

Continued from page 1

ucts and BMG Heritage. Terms of the J acquisition were not disclosed. At the time it was formed, sources valued the label at \$170 million.

Meanwhile, the company also purchased Zomba Music Group for \$2.74 billion, the result of a "put" option in the existing BMG-Zomba alliance that required Bertelsmann unit to acquire it. Clive Calder resigned as Zomba chairman/CEO but will stay on in an advisory role for six to 12 months, working out of Zomba's offices in New York and London.

BMG already owned 20% of Zomba's recording business and 25% of its publishing business. The deal makes BMG the world's third-largest music publisher.

There are no current plans to integrate Zomba into the BMG label group.

At EMI, the company spent the year trying to shed its image as a "record company" in favor of what CEO Alain Levy calls being perceived as a "music company." Much of that effort centered around a cost-cutting initiative in which the company reshuffled its senior management, merged many of its back-office functions and trimmed 20%, or 1,800 staffers, from its ranks globally.

Cost-cutting efforts were also pursued at other majors as well.

In notable label news, Sean "P. Diddy" Combs' Bad Boy Entertainment cut ties with Arista Records and continues to look for a new home, while Warner Music Group announced that Jason Flom's Lava Records imprint would be expanded to a full-fledged label.

ENRON IMPACT

The year's belt-tightening was a product in part of the larger investment fallout from the Enron accounting scandal. Reverberations from the scandal and overall market volatility in the media sector drove down the value of publicly traded media companies. It also led to the departure of three of the leading CEOs on the media landscape: AOL Time Warner's Gerald Levin, Vivendi Universal's Jean-Marie Messier and Bertelsmann's Thomas Middelhoff.

ARTISTS VS. LABELS

Record-industry accounting also came under fire during the fall in California state senate hearings.

The debate was the result of artists' claims—led by the likes of Recording Artists Coalition founder Don Henley—that, as a result of underpayments, it has become the industry standard for artists to audit record companies to ascertain how much they are owed—a luxury only top-selling artists can afford. Many mid-level acts are left without any means of being properly compensated. The recording industry contends that artists are properly paid and that audits and litigation are tactics used to negotiate better deal terms.

The issue was just one of a number of clashes between labels and artists, who also butted heads over everything



Don Henley

from the seven-year statute to the work-for-hire issue.

California Sen. Kevin Murray (D-Calif. City) introduced a bill in January that would have repealed the music industry's exemption to the state's "seven-year statute." The exemption to the statute allows record companies to sue artists for undelivered albums if they exit their contracts after seven years.

Murray later rescinded the bill, saying he will introduce a legislative package on artists' rights in 2003 that will encompass the seven-year repeal bill and measures pertaining to label accounting practices and artists' health care and pension benefits.

Artists'-rights legislation was also introduced in the New York State Assembly.

PARTNERSHIPS WITH ARTISTS

Despite the sometimes contentious relationship between artists and labels, record companies also found themselves moving to create more partnership-based ventures with artists, where they are involved in everything from merchandising to touring to publishing.

Examples of new dealmaking between artists and labels include the contract Robbie Williams inked with EMI. EMI said that, in addition to Williams' recordings, it would benefit from his touring, publishing and merchandising activities.

Labels are also collaborating with artists on everything from Internet fan clubs to sponsorship deals with global consumer brands.

DISTRIBUTION CHANGES

On the distribution front, there were also some high-

profile executive shuffles amid ongoing efforts to maximize the deployment of staff, backroom cost-cutting and technological issues.

The former chairman of the Island Def Jam Group, Jim Caparro, was tapped to head WEA Inc., replacing Dave Mount, who retired. Meanwhile, Phil Quartaro, formerly president of Warner Bros. Records, was hired to lead EMI Music Distribution (EMD) in the role of VP of EMI Recorded Music North America, replacing



Don Henley



Jim Caparro

Richard Gottrell. Quartaro oversees the sales and marketing components of EMD but not the distribution plants and manufacturing.

The appointments have been billed as setting the stage for future streamlining in the distribution business. Prior to taking his position at WEA, Caparro was a proponent of merging physical distribution and manufacturing to achieve economies of scale. He tried to sell the concept of creating a new company that would handle manufacturing and fulfillment for two or three majors, but that effort was eventually rebuffed by those majors.

RETAIL SHIFTS

Meanwhile, at retail, an increasing amount of specialty chains found themselves cutting back the number of stores they had open in response to leaner times and a

Continued on page YE-85



F o r Y o u r C o n s i d e r a t i o n

BEST ORIGINAL SCORE

Terence Blanchard

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THE TOP TOURS OF 2002:

VETERANS RULE THE ROOST, WITH SIR PAUL LEADING THE PACK

BY RAY WADDELL

during the uncertain times of 2002, concert-goers opted for familiarity, as evidenced by the list of veteran acts led by Sir Paul McCartney that dominate the year's list of top-grossing tours. Fourteen of touring's top 25 acts of 2002 were active at some level in 1972. While such career sustenance is impressive, the seasoned nature of the top tours also begs the question: Who will take their place in the years to come?

Among the best of the best, this was a year of household names: McCartney, the Rolling Stones, Billy Joel and Elton John, Cher, Neil Diamond, Aerosmith, the Eagles, Crosby, Stills, Nash & Young, the Who, Jimmy Buffett and Bruce Springsteen all kept the turnstiles spinning.

And, if 2002 was somewhat of a statement-making year for more recently developed acts like Dave Matthews Band (who outdrew everybody), Britney Spears and Creed, the old warhorse nature of the most lucrative tours is a big red flag for the industry at large.

"I think this is cause for concern," says Arthur Fogel, president of touring for Clear Channel Entertainment. "If you look at the touring business and these long-standing career artists at that highest level, what it's really saying on a big-picture basis is these acts are still carrying the business to a tremendous degree. In the long term, that may be a real problem that we face."

Most agree that the industry is in uncharted waters. "You didn't see this 20 years ago—35-year-olds going to arenas to see Mitch Miller or Fabian," notes Dennis Arfa, president of Artists Group International. "This is really a new phenomenon. This generation built careers and is now sustaining careers."

As to whether new acts will draw echo-boomers 20 years from now, Arfa isn't sure. "This may only be a moment in time. Right now, the Rolling Stones are our leaders. They're showing us all you can be in your 60s and still rock 'n' roll," he says.

Others are more optimistic. "Look at Dave Matthews—he could still be here 20 years from now," says Peter Lankos, president of Comcast-Spectacor Ventures and chairman of Global Spectrum. "I don't think it's so bad. I think we'll see some acts that continue to grow."

PAUL IS KING

Even in a field of heavyweights, Sir Paul McCartney reigned supreme, raking in a world's-best \$126.2 million. Hugely successful both critically and commercially, McCartney delivered on a Super Bowl promise to tour North America for the first time in nearly a decade, with spring and fall legs taking in \$98.8 million domestically and adding another \$27.5 million from dates in Mexico and Japan, according to Billboard Boxscores. In record-setting fashion, the former Beatle proved he can still ignite mania, averaging more than \$2 million per night's work in 2002.

"Nobody goes out [on tour] to lose money, but the main thing is the audiences are having fun," McCartney told Billboard as the tour neared completion. "In some ways, [the response] has reminded me of the early Beatles tours."

The tour was produced primarily by CCE, with Concerts West and House of Blues also getting in on the action in a unique touring model orchestrated by longtime McCartney tour director Barrie Marshall. "It has been truly phenomenal and a unique experience," says Marshall. "This was a tour with America, not of America."

Mexico was off the scale in response. We thought Japan would be very restrained and polite—the audiences stood up from start to finish."

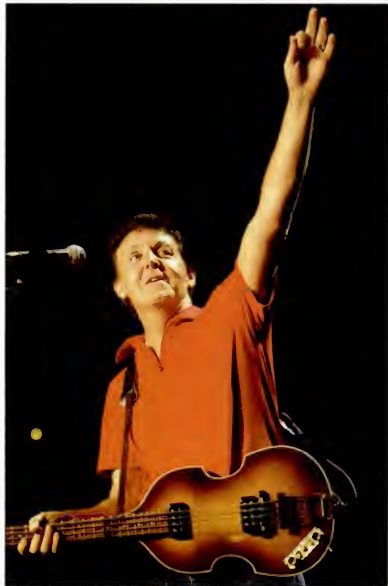
McCartney appears to be leaning toward even more concerts in 2003 and told Billboard, "I'm surprised I still love doing this as much as I do."

ROLLING ALONG

In an ambitious logistical move, the Rolling Stones rolled out three distinct productions for their 2002/2003 Licks tour, one each for stadiums, arenas and theaters. After posting \$750 million in box-office for the 1990s, Michael Cohl, president of tour promoter (with CCE) Grand Entertainment, broke with tradition and opted not to report Stones box-office numbers to date. But, even with the smaller venues on the route, industry sources confirm that the Stones will have taken in some \$90 million and played to about 700,000 people by Boxscores' deadline, and the tour is projected to pull out \$120 million from North America before it turns international early next year. Cohl says they tried to be as conservative as possible with ticket prices, given the expensive production. "If people think \$90 is too much for the Rolling Stones, they have no sense of reality to them," he said in an earlier interview.

CHER AND CHER ALIKE

Unlike the Stones, Cher's camp diligently reported results from her CCE-produced 2002 tour, and the results have been impressive. Cher's lengthy Farewell tour is one of the top treks in the world, with grosses totaling \$67.6 million for the year. The tour was marked by multiples and added dates. "So many cities sold out right away that it seemed we should have done more shows," Cher said earlier this year. "We originally did just two Madison Square Gardens, and now we're doing two more. It's the same in Boston, Philadelphia, Chicago and a lot of other places. I'm only doing one farewell tour, and nobody said that it had to be brief."



Paul McCartney

Continued on page YE-18

*...and YOU were great...
Thank you Paul*

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THE YEAR IN MUSIC 2002

TOP TOURS

Continued from page YE-16

Cher will extend the tour indefinitely into next year. "This has been the best Cher has ever been," says tour producer Brad Wavra of CCE. "If this is the culmination of a life's work in music, she is representing it well on this tour. The shows, the audiences, the performances have been out of this world. When she says it's the Cher-est show on earth, she means it."

PIANO MEN

In what amounts to the greatest co-headlining team of all time, Billy Joel and Elton John are again some of the top performers of the year, with 34 arena dates that grossed \$66 million. Born as a stadium tour of Australia, Japan and North America in 1994, Joel and John have developed into a boomer franchise for arenas, averaging about \$2 million per night. "This tour was the first real big test after 9/11 and has proved to be one of the ultimate shows that the buildings and communities want," says Arfa, Joel's booking agent. "These artists work very well together. This is one of the few times that one-plus-one equals five."

Concert-goers did not balk at tickets priced \$35 to \$85, with gold circle seats in the \$175 range, and box-office records were often shattered. "We broke the state



Bruce Springsteen



Dave Matthews Band

records in Pennsylvania, Florida, Massachusetts and Connecticut for the biggest concert gross ever in those states," Arfa says. The tour was promoted in each market by CCE, and plans call for more dates in 2003.

DAVE'S WORLD

While it seems like Dave Matthews Band has been camping out among the top tours for years, the group actually only first cracked the top 10 in 1999. And, after years of steadily adding more stadiums to the route, DMB kept 2002 touring efforts to sheds and arenas. Even so, more people saw Dave Matthews Band this year than any other act on the planet, with some 1.4 million passing through the gates to the tune of \$52.8 million. As it stands, DMB is still carrying the torch for modern-rock bands, proving to have serious legs, and eschewing stadiums this year was a calculated move, not a reaction to demand. "We played these big stadiums several years in a row, and [the band] decided to come back and do something more intimate this year," says Chip Hooper, DMB's agent at Monterey Peninsula Artists. "Tickets sold quicker than ever, with absolutely no resistance."

Hooper says there is no secret to DMB's ongoing success, which is never dependent on radio or retail product. "These guys are just one of the greatest live bands

in history," he says. "Night after night, they go out and do phenomenal shows."

DIAMONDS ARE FOREVER

In the midst of other more high-profile tours, Neil Diamond (\$52.3 million), Aerosmith (\$39 million), the Eagles (\$34.9 million), Crosby, Stills, Nash & Young (\$35 million) and Jimmy Buffett (\$27.8 million) all turned in hugely profitable tours. For Diamond, his Three Penny Opera tour was just the latest in a long string of lucrative outings. The tour had raked in another \$27 million in 2001, taking its total to \$80 million. But, for the artist, this was no typical tour.

"This was special, in the sense that it really became more than a tour after the 9-11 tragedy," Diamond tells Billboard. "I got a sense that people were really in need of not so much entertainment, but to get on with their lives. It started as a tour and ended as a mission."

Diamond initially didn't intend to work so much. "Once I realized what was going on out there, I called [tour directors] Sal Bonafide and Jeff Apregan and told them to 'fill up my dance card. I don't know if I could do it again, but I felt it was necessary.'"

Dan Weiner, responsible agent for Aerosmith at Monterey Peninsula, says he's "not surprised at all" that

Aerosmith ended up among touring's upper echelon again in 2002. "I think they do a better show than anybody," says Weiner. "They managed to stay contemporary, and they're willing to get great support and give people their money's worth."

Aerosmith played both arenas and sheds successfully. "We took advantage of all opportunities," says Weiner. "When the weather held up, we played indoors, and Aerosmith has always been very strong in the sheds. In some markets, we managed to play both."

The CSNY2K reunion tour in 2000 garnered much attention, and the group came back strong again this year, drawing \$38,022 from just 40 shows. CSNY averaged a stout \$871,358 per night this year. The Eagles managed to pull just under \$35 million from secondary- and tertiary-market arenas in 2002, all in preparation for a full-blown major-market run next year. "We would have been No. 1 if we had played more dates," says Eagles manager Irving Azoff. "Next year, we'll make sure we do." The tour "could not have gone better," Azoff adds. "The band never played or sounded better. They're an arena-only band now."

CREED OF THE ROAD

In a tour often marked by cancellations, postponements and rescheduling, Creed still managed to get in more than 80 shows, moving into the big leagues of rock touring in the process. Creed came in with \$37.1 million and 889,828 attendance from 81 shows, enough for the band to crack the top 10 for the first time.

"It's been a year of ups and downs," says Ken Fernigaglia, agent for Creed at the Agency Group, referring to dates moved or lost due to a cold, Scott Stapp's upper respiratory infection and the death of guitarist Mark Tremonti's mother. "With all the havoc, it's amazing we still got in this many dates. But this is a band with a loyal fan base, and I don't believe anyone who saw the shows was disappointed at all."

BRUCE AND BRITNEY

For Britney Spears, 2002 was statement-making time, as the former teen queen turned arena-level pop diva in her own right, churning out \$43.7 million from 53 shows. "N Sync (\$34.6 million), the Who (\$28.6 million), Barry Manilow (\$23.9 million), Bruce Springsteen & The E Street Band (\$25.3 million) and blink-182/Green Day (\$20 million) all turned in healthy numbers. Ozzy was the lone festival tour among the top, grossing \$26.3 million from just 29 shows."

As the top-grossing country artist, Kenny Chesney moved into the big leagues in 2002, earning \$22.7 million the hard way, from 88 concerts. Chesney beat out healthy grosses from George Strait (\$19.6 million from 21 arena dates), Alan Jackson (\$18.8 million), Brooks & Dunn (\$18 million) and Toby Keith (\$17.8 million). "It's been a long road," says Clint Highlan, Chesney's manager. Chesney played mostly arenas and sheds in 2002 and will do the same next year. "They've not seen anything yet, production-wise. We're getting ready to be an 11-semi show."

Ten of the top 25 tours were produced exclusively by CCE. That is down from last year, when CCE produced 15 of the top 25. Anschutz Entertainment Group's Concerts West upped its profile by involvement in the McCartney and Diamond tours and exclusives with the Eagles, Spears and Manilow.

"Each artist and each tour is different," says John Meglen, co-president of Concerts West. "Rather than go with a cookie-cutter approach, we try to tailor marketing, operations and the staffing of the tour, to fit each particular artist's unique needs." ■

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THE EUROPEAN CONCERT MARKET:

THE 9/11 AFTERMATH, A DEARTH OF SUPERSTARS AND ECONOMIC DOLDRUMS AFFECT THE LIVE SCENE

BY CAMILLA PHELPS

the year 2002 was notable for two key factors affecting the live music business in Europe: the economic after-effects of 9/11 and the lack of major artists touring.

In a cyclical business, a summer without a big outdoor scene is certainly not unheard of. However, coupled with the effects of global recession, it has been a tough year for promoters across Europe.

The big international names who did tour, such as Springsteen and Prince, played selective, smaller dates. On the flipside, the arena circuit has been busy, and, for those who have been bemoaning the lack of new talent coming through from clubs and theaters, British bands such as Coldplay have exceeded expectations across Europe, while the new metal scene looks set to get even bigger over the next 12 months.

Michael Rapino, CEO of music, Europe, for Clear Channel Entertainment, summed up the year, saying it "has been less about issues with the music business and more about global economics. We came out of the 9/11 aftermath, and the effects of recession and the euro exchange have had an impact. We estimate that international business has been down 25% overall in terms of our touring activity."

Rapino adds that there were no "disaster tours" and that, despite the significant downturn in the touring business, his company will close the year on a positive financial note. "We'll finish the year with over 15% growth in revenues and profit," he says.

While the Benelux market has emerged as the most consistent market for CCE, its recent expansion into Italy has been a little disappointing, with economics affecting ticket sales. However, rival Italian promoter Barley & Friends (B&F) has done very good business with a mixture of Italian and international artists.

Claudio Trotta, director of B&F, says 2002 was the best year of his entire career. "We had great international acts—Springsteen, the Cure, Lenny Kravitz, great Italian acts—Ligabue, Pino Daniele, Tiziano Ferro; the new Corneo free festival and a new venture with a new partner. We are in a competitive market, but not all artists want to work with a multinational giant, particularly knowing the peculiarities of this country."

RECESSION'S EFFECTS

Germany was severely hit in 2002. Promoter Ossy Hoppe of Global Concerts says there was no getting away from the severe effects of recession. With more than 10 million unemployed and 14,000 companies going out of business in 2002 alone, Hoppe acknowledges that it has been a very tough year for German promoters. "We have huge unemployment, and we've just had the elections, leaving a country divided as to what the result really means," Hoppe explains. "There is a lot of unrest and insecurity, and people are very cautious about spending their



Coldplay

money. Add to this the effect of the severe flooding this summer, and the whole infrastructure is suffering."

Plummeting share prices have also left DEAG and CTS Eventim, the two biggest German promoters, feeling the pinch. Hoppe, whose company is a division of Entertainment One (a Mael Avram company, with shares owned by DEAG), is concerned about the state of the business, but says the survivors will pull through.

"This was the year that was OK. It paid the bills, but I prefer to look forward to 2003," adds Hoppe. Global Concerts' revival of the hugely successful Peter Dinklage rock opera, *Tabaluga*, has sold 50,000 tickets for shows next November, so Hoppe and Avram are optimistic.

A common thread in this year's touring landscape is that to survive leaner times, promoters need to find a balance between the core business of music and developing new markets and new forms of entertainment.

Thomas Johansson of EMATelstar, CCE's Scandinavian division, observes that, while the company has expanded its theatrical activities into comedy and serious dramas, music remains the key focus.

"It's important to have more than one leg to stand on, to be versatile and part of the CCE family," says Johansson. "But the most important aspect is music, as it is such a vast part of our repertoire and will remain so. The biggest positive this year was how well Scandinavian artists have done locally and internationally." Johansson tips the Hellacopters as the next big rock act to come out of the region in 2003. The international business in Scandinavia also looks buoyant for the next year, with Bruce Springsteen selling out 240,000 tickets in less than two hours, four sold-out Red Hot Chili Peppers dates and other confirmed shows including Robbie Williams, Iron Maiden, Westlife, Mark Knopfler and Tom Jones.

In the U.K., Triple A has carved out a very strong niche in the ever-buoyant British pop market, with acts such as Westlife selling out 36 arena dates this year and new boy-band Blue selling 250,000 tickets for a pre-Christmas tour. But theatre shows like the Shadon Monks are a very important part of the company's repertoire, as well.

"It has been a bit of a disjointed year," says Triple A's Pete Wilson. "Sept. 11 did have a big effect, and people are reviewing business plans. Traditional promoters have now decided that they want to do other things besides music in order to survive."

The latest new venture for the company is *Star Trek: The Adventure*, a major exhibition that opened in London Dec. 18 for a six-month run. Also on the Triple A agenda for next year are more shows with Westlife, Ronan Keating, Blazing Squad and Blue, to name a few.

It seems either diversification or new partnerships are essential to ensure the survival of the fittest. In March, Spanish promoters Gay Mercader and former partner/rival Pino Saggiocco decided to join forces once again.

"For 22 years we have been in competition with each other," explains Saggiocco, whose new company is called Troubleshotter. "But we always had a lot of respect for each other. In these days of globalization and competition, it makes sense to work together—we can do more concerts."

Promotion companies Troubleshotter, Gay & Co. and Iguapo, gathered under the corporate umbrella of Gamera, work as an alliance and share a central administrative core. Saggiocco is currently working on taking two Latin pop acts and wants to develop his own festival format, plus he plans an international festival of flamenco. Another significant step for the company has been to set up a deal with one of Spain's biggest travel agencies, which creates an additional 13,000 ticket outlets around the country.

With Gay & Co. handling major tours, including the Rolling Stones next year, Robert Grima of Iguapo, working on the cutting-edge music scene and Saggiocco fronting new ventures, the partners feel they have all the angles covered now.

"The market in Spain is bad," says Mercader, "but we can have it good between Robert, Pino and myself. Being together, we have increased our profits, and we are very strong financially."

The coming year is shaping up to be a busy one on all fronts in the live sector. Major open-air tours with Bon Jovi and Springsteen are already on sale; Springsteen has sold out in record time in most territories. Williams is going on sale, and, as the final deal-making over the Rolling Stones tour closes, dates will be on sale before the end of December. "The competition for audiences will certainly be fierce, but the big names and the promising world are looking forward to a very intense summer of touring in 2003. ■

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THE YEAR IN MUSIC 2002

THE YEAR IN EUROPE:

"MUSIC FOR FREE" MENTALITY DRAGS MUSIC MARKETS DOWN

BY TOM FERGUSON

LONDON—Whether it was the international activities of organized crime groups or personal CD-burning and downloading at home, the illegal copying of music was the issue that united Europe's music industry like no other during 2002.

Throughout the year, music piracy dominated discussions between representatives of the Phonographic Industry (IFPI) and Europe's legislators. From the heart of the European Union (EU) in Brussels all the way to Moscow, battling piracy was top of the agenda.

In June, the IFPI published its annual piracy report, which showed the problem had increased across Europe during 2001, with Spain, Italy and Greece being particularly hard hit by illegal CD-R copying.



Emmanuel de Bevoise

In October, IFPI also gave out interim sales figures (Billboard, Oct. 19) for January-June 2002, showing declines in most European music markets. Overall estimates—based on shipments from IFPI members—were down 7.5% in value and 7.4% in unit terms. Third-quarter results subsequently published by individual countries indicated that the picture was unlikely to improve dramatically during the rest of 2002.

Increases in CD-burning and piracy were key factors in that decline, although the effect of high public interest in the soccer World Cup (and, in the U.K., the celebrations for Queen Elizabeth II's Silver Jubilee) took some blame for a particularly poor second quarter. The U.K.—Europe's largest music market—previously seemed immune to the problems afflicting the continent, but third-quarter figures from the British

Phonographic Industry revealed that a record-breaking fourth quarter would be needed to avoid posting an annual sales decline (Billboard, Nov. 23).

The problems of Europe's second-biggest music market, Germany, continued to mount, and the effects of CD-burning were widely felt. IFPI estimates put the German market down 14.4% in value and 8.2% in unit terms during the first half, and year-end figures are widely expected to show a substantial drop from 2001.

A MIXED REPORT

Looking at the overall European picture, Sony Music Europe president Paul Burger says, "In medical terms, you'd say it's a pretty mixed doctor's report. We're all terribly conscious of the global downturn in business—the latest IFPI figures are somewhere in the region of 9.2% down, although the European numbers are slightly better, at 7.5%. But the French market appears to be particularly healthy, and the U.K. market will probably come in flat, possibly slightly ahead of last year."

Reasons for concern, says Burger, can be split along geographic lines: "Very significant issues of music theft—a 'music for free' mentality with all sorts of 'rip and burn' problems—in the north, and deteriorating music-piracy positions in the southern markets.

"The need to combat that 'music for free' mentality is incredibly important," he says. "To do that, we need to be very aggressive as an industry across many different platforms." However, pointing to the increasing competition for the euro in the pocket of the continent's consumers from the DVD and cell-phone sectors, he adds, "We also need to recognize that 'music for free' is not the only issue afflicting us."

Continued on page YE-29

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THE YEAR IN ASIA:

ONGOING PIRACY AND SLIDING SALES TROUBLE THE REGION, BUT NEW ARTISTS IN NEW GENRES BEGIN TO MAKE AN IMPACT

BY STEVE McCURE

TOKYO—This was not a vintage year for the Asian music industry, as markets continued to shrink due to piracy and the region's ongoing economic woes.

In particular, music sales in Japan, the world's second-biggest market, went south for the fourth straight year. Japan's ongoing recession, the spread of file-sharing and CD-R copying, increased spending by young people on items such as cell phones and video games and the shrinkage of the under-25 age group due to Japan's low birthrate have all cited as reasons for the market's decline.

In a positive vein, there were signs of increasing crossover between Asia's many individual markets, as acts from South Korea and Japan, for example, struck a chord with music fans around the region.

Musical genres once believed to be anathema to Asian audiences—rap, for instance—gained in popularity, as the tastes of music fans in the region became more diverse and difficult to predict.

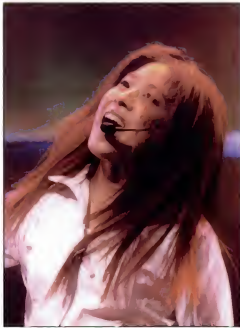
Piracy continued to cast a pall over the Asian music business in 2002. In markets such as Malaysia (which has a piracy rate of more than 50%), the crisis has become so severe that some industry figures claim that, unless the situation improves, the continued existence of a music-industry infrastructure itself cannot be taken for granted. In July, representatives of the Malaysian music business took their message directly to Malaysian prime minister Mahatir Mohamad, calling on the government to create a special anti-piracy unit to focus on copyright law.

Also bringing the anti-piracy message to government officials in the region was the International Federation of the Phonographic Industry (IFPI). During a visit to Taiwan in mid-October, top IFPI officials called on the Taiwan government to work harder to stamp out piracy. "Clearly, the pirates have moved in a lot more on domestic and regional music in the last few years," says BMG Asia Pacific senior VP Tim Prescott. "It is such a tragedy that developing domestic and regional markets are being choked off by pirates before they can really grow in A&R and regional marketing terms."

FEAR OF FILE-SHARING

As in the rest of the world, the Asian industry has become increasingly concerned about the effect of online file-sharing on music sales.

After being temporarily shut down by court order in July, Soribada—Korea's most popular music file-sharing service—relaunched itself as Soribada 2 at the



Bill

end of August and reportedly soon had hundreds of thousands of users. At its peak, the previous version of the file-sharing service counted some 8 million users.

In Japan, the Recording Industry Assn. of Japan (RIAJ) and Japanese authors' body JASRAC in April succeeded in obtaining a provisional disposition against Tokyo-based company MMO Japan; JASRAC ordered the company to stop providing free downloads of a Japanese-language version of the File Rogue file-sharing software on its Web site.

According to a survey released by the RIAJ in May, some 75 million music files have been downloaded—most illegally—in Japan since file-sharing services started becoming popular in the last two to three years.

In September, the RIAJ announced that another survey had found that music is being copied onto CD-R and CD-RW (rewritable) discs at a rate of 236 million discs a year in Japan.

HIP-HOPPING BOUNDARIES

On the A&R front, there was a growing consensus in Asia that, for the industry to survive its current crisis and start growing again, it's crucial to find new acts that can sell outside of local markets.

But, as a pan-Asian youth culture slowly develops with the help of media such as MTV and Channel V, what's hip is hopping across national boundaries. For example, notes Universal Music Southeast Asia president Harry Hui, "Korea is cool right now. They have this great visual sense, a sense of style." "K-pop" acts that are developing solid fan bases throughout the region include boy bands Shinhwa and H.O.T. and female singer BoA.

Meanwhile, in July, South Korea's music industry became the target of a sweeping government investigation into alleged bribery and corruption, focusing on allegations of chart fixing, payola and "inappropriate lobbying" for talent.

Chinese acts are also benefiting from record companies' increasingly regional approach. Male vocalist Jay Chou (BMG), for example, has sold some 750,000 copies of his latest album, *Eight Dimensions*, throughout the region. There was also more crossover activity between Malaysia and Indonesia, as well as steadily increasing activity by Japanese acts in the region.

In Japan, compilation albums proved incredibly popular in 2002, as labels packaged attractive collections of international catalog product in an effort to tap into the increasingly important over-25 demographic.

In contrast to the difficulties being experienced by Japan's major labels, the territory's myriad independent labels are doing very well indeed. According to SoundScan Japan, Japan's indies racked up a total of 13.1 billion yen (\$109.5 million) in sales in the first half of 2002—an 80% increase over the corresponding period in 2001. Indies now account for 5.7% of the Japanese market, says SoundScan.

"Indies might act as a bulwark against the shrinking market," says Warner Music Japan (WMI) chairman Hiroshi Inagaki. Like several other Japanese labels, WMI has its own "indie" imprint (Warner Indies Network), whose aim is to find and develop promising acts from the vibrant independent-music sector.

YEYING CHINA

The big news on the personnel front in Asia in 2002 was undoubtedly industry veteran Norman Cheng's decision to resign as chairman of Universal Music Asia Pacific in June. Universal's top man in Asia is now Harry Hui.

While Cheng's departure from Universal had long been rumored, the speculation which he then moved to EMI took many people by surprise. On Aug. 1, Cheng became chairman/CEO of EMI Recorded Music Southeast Asia, succeeding Matthew Allison.

Meanwhile, Sony Music Asia in March became the first foreign record label to launch a joint venture in China with mainland partners after China relaxed its rules concerning such ventures following Beijing's accession to the World Trade Organization (WTO) early in 2001. Heading the joint venture is MD Andrew Wu, previously VP of business development at Sony Music Asia.

While China's entry into the WTO was welcomed by the industry, the majors are in no hurry to plunge headfirst into the mainland Chinese market, at least until government authorities start to bring that territory's huge piracy problem under control. ■



Harry Hui



Hiroshi Inagaki

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THE YEAR
IN LATIN:PLOUGHING THROUGH A TOUGH YEAR WITH POPSTERS
AND PRUDENT POLICIES

BY LEILA COBO

MIAMI—In a particularly disheartening year for the music industry in general, the Latin music industry continues to feel the effects of a sustained region-wide economic and social crisis, massive piracy and a resulting slowdown in the development of new talent.

But, even as the storm rages, the U.S. market continues to plough through, not unscathed, but certainly not hedged either, despite mounting concerns from labels in regard to increasing domestic CD-R piracy and an alarming mid-year drop in shipments reported by the RIAA. Bolstered, no doubt, by strong third-quarter releases—including albums by Maná and Luis Miguel (WEA), Enrique Iglesias (Universal), Los Tigres del Norte and Conjunto Primavera (Fonovisa), Selenia and Kumbia Kings (EMI), Jaguares (BMG) and Las Ketchup and a Shakira greatest-hits set (Sony)—sales of albums in the U.S. with predominantly Spanish content rose from their mid-year slump.

As of the week ending Nov. 12, a total of 16,128,000 albums had been scanned, compared to a total of 16,910,000 scanned for the same time period in 2001. This amounts to a 4.6% drop, down from the 9.2% drop registered by Nielsen Soundscan as of Aug. 11 and a very respectable number indeed when compared to the behavior of the market as a whole. Although the dominant U.S. Latin label continues to be Sony, the year-end standout is upstart Univision Music Group, which, since its creation nearly two years ago, has risen from nothing to occupy the No. 2 spot on Billboard's year-end Top Latin Album Labels chart. Another surprising show came from Warner, which took over Sony in the pop lists, thanks to a strong showing from stalwarts like Miguel, Maná and Alejandro Sanz.

"We focused very much focused on our pop artists, and we stayed on one artist at a time, as opposed to trying to break 10 artists simultaneously," says Jorge Zamora, president of Warner Music Latina.

But, overall, Sony, was in the No. 1 spot yet again, with the strength of its established acts—namely Marc Anthony, Vicente Fernández, Lupillo Rivera and Chayanne—behind it, as well as its dominance of the tropical market, as well as its dominance of the regional Latin market, easily topping that genre's Album Labels chart.

Although Univision is aided in its position by the strong performance of its Disa label, which has risen swiftly through the ranks, it's registered gains of its own through Univision Records (UG)—notably with Jennifer Peña and Pilar Montenegro—and its current ranking does not even take into account the strong showing of its other label, Fonovisa, which is currently tabulated separately.

"It's been business as usual," says Univision Music Group president/CEO José Behar. "We haven't been sitting around commiserating about the economy and piracy,



José Behar

we've continued with our artist-development program, totally unfazed by the economic conditions, and we've continued to sign and renew superstar artists to the label. And any acquisition that this company has made, we've been able to manage it intelligently and prudently."

POP OVER REGIONAL

Distribution-wise, Universal was again the clear leader in the field (followed by Sony) and will most likely continue to be so with no competition in sight, especially if it begins to distribute Fonovisa product next year.

Sales-wise, pop surprisingly edged regional Mexican out of the 10 top-selling titles of the year, with the lead by Anthony's *Libre* (Sony), a tropical album boosted by Anthony's standing as an international pop act, and followed by three Warner Latina titles—*Mis Romances* (Miguel), *Revolución de Amor* (Maná) and *MTV Unplugged* (Sanz)—that helped the label improve its standing from last year.

But such good numbers were not to be found elsewhere in the Latin region, where, according to the IFPI, sales were down 14.1% in value and 9.2% in units for the first half of the year, compared to the same period the year before. As of the third quarter, the drop had slowed

down, but not enough to begin to offset the double-digit decline registered the year before.

In Mexico, for example, the Latin region's biggest market, sales in the first half of 2002 were down by 15%, and, by the third quarter that decrease had slowed to 10%, according to IFPI numbers. "It's still going down, only it's going down less," said Raul Vázquez, regional director for IFPI Latin America. "These days, instead of celebrating growth, we celebrate if the decline is less than normal." The Latin region, says Vázquez, has been unable to recuperate mainly due to unstable social and economic conditions that have virtually obliterated some markets, most notably former stronghold Argentina, which sold 22.5 million units in 1997 but last year tallied only 11 million. By mid-year 2002, a mere 1.2 million units had been sold, with no improvement in sight. If the market had any air left at all, it was in large part thanks to sales of TV phenomenon Bandana—the female group borne out of *Popstars*—and, more recently, the release of Mamburú, the male group spawned from the same show.

RETAIL SHRINKAGE

In Brazil, another *Popstars* group, Rouge, also gave an injection to the market, along with other top-selling groups like Sandy & Junior, plus an aggressive anti-piracy campaign and a concerted local effort to find alternative marketing and promotion avenues. But other markets that have been resilient in most adverse circumstances, notably Colombia, have been cracking, with a mid-year 13.9% drop in units sold, amounting to 3.5 million units sold. This, despite an unprecedented surge of internationally minded local talent such as Juanes, Cabas, Shakira, Los Tri-O, Charlie Zaa and developing acts like Maná.

"Three years ago, we had offices in every city and almost 300 employees," says Jorge Fuentes, of indie Disco Fuentes and Miami Records. "Now we're down to 70. Of course," he adds, echoing the sentiments of many, "we can reduce ourselves to our minimum expression and continue to exist, but big chains sell the music at too high a price. It's as if they lived in another world."

Indies are not the only ones streamlining. Throughout the region and in the U.S., most majors have cut back on personnel and artist rosters and begun to look for alternative ways to develop talent, most prominently with the creation of joint ventures such as Estéreo Producción de la (this year's Latin Tracks Producer of the Year), Omar Alfanno and A.B. Quintanilla III and Cruz Martínez (of Kumbia Kings). New acts in the charts include Universal's Juanes and BMG's Alexandre Pires, which are followed in sales by Univision's Montenegro and Peña and, further down the road, by J&N's bachata duo of Monchy & Alexandra and Sony's Sin Bandera.

"They are artist-development stories, and that is a critical thing," says Behar, adding that he's currently working on breaking Area 305, the first signing from RPE, the joint venture he signed with Rudy Pérez. And while Behar admits that his label's success has been helped along by the synergies available through Univision Communications (the Univision network and cable networks among them), it's certainly not the only factor in place.

"When we first opened up, somebody said this was going to be like a K-tel," says Behar ruefully. TV, he adds, "has expedited the development of Univision Music Group easily by three or four years—not only the success of our artists, but also the success of the company as a whole. But we've proven to people that we're having great radio success. And TV is very important, but the bottom line is: Great record companies are made through the cars." ■



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"Alguien Que Una Vez Amé"
Pilar Montenegro, Top 20



"**El Dolor De Tu Presencia**" Jennifer Peña,
6 weeks at #1 (its 2nd consecutive #1 following
"Quítame Ese Hombre")



"**Como Se Cura Una Herida**"
Jed Velezquez, #1



"**Quisiera Poder Olvidarme De Ti**"
Luis Fonsi, #3
"En Voz" Luis Fonsi, Top 2



"**Si No Estas**" Arca 303, #10
Univision Music Group's 1st signing on their joint
Venture. Nominated for "Revelación Del Año",
"Best New Artist" for Premio Lo Nuestro.



"**Hay Otra En Tu Lugar**"
Pablo Montano, #5



THE YEAR IN MUSIC 2002

Passings

BY MICHAEL AMICONE

Pop stylists **Peggy Lee** and **Rosemary Clooney**, are songwriters **Adolph Green**, **Otis Blackwell** and **Harlan Howard**, Who bassist **John Entwistle**, jazz legend **Lionel Hampton**, rap pioneer **Jam Master Jay**, country icon **Waylon Jennings** and **Billboard** editor-in-chief **Timothy White** were among the notable who passed away this year. Following is a select list of the artists and executives who made their presence felt onstage and behind the scenes.

TALENT

Drummer **Richard "Pistol" Allen**, in Detroit. A member of famed Motown backing band the Funk Brothers, he provided the backbeat for countless Motown classics, including "Heat Wave" and "Baby Love."

Songwriter **Joe Allison**, in Nashville. A member of the Nashville Songwriters Hall of Fame, he wrote Jim Reeves' classic 1960 country chart-topper "He'll Have to Go."

Musical director/composer **Buddy Baker**, in Sherman Oaks, Calif. Baker worked on more than 200 Disney movies and TV shows and scored music for Disney theme-park attractions, most notably "It's a Small World."

Harpist **Derek Bell**, in Phoenix. Bell won six Grammy Awards as a member of Irish band the Chieftains and in 2000 was honored as a Member of the British Empire (MBE). He was also a noted solo artist.

Jazz musician **Bill Berry**, in Westwood, Calif. A big-



Timothy White



Lionel Hampton



Rosemary Clooney



Peggy Lee



John Entwistle

band leader and trumpet/cornet player, Berry performed with Duke Ellington and Woody Herman and, for several years, was musical director of the Monterey Jazz Festival.

Songwriter **Otis Blackwell**, in Nashville. Blackwell wrote such rock classics as Elvis Presley's "Don't Be Cruel" and "All Shook Up" and Jerry Lee Lewis' "Great Balls of Fire" and "Breathless."

R&B musician **Hadda Brooks**, in Los Angeles. Known as "the Queen of the Boogie," this pianist/vocalist scored the hits "Swinging the Boogie," "That's My Desire," "Trust in Me" and "Dream." In 1951, she became the first black woman in the country to host her own TV variety show. She also appeared in many movies, including *In a Lonely Place*.

Jazz bassist **Ray Brown**, in Indianapolis. Best-remembered for his collaborations with Dizzy Gillespie

and Ella Fitzgerald, he also worked with Frank Sinatra, Tony Bennett and Sarah Vaughan.

Musician/conductor **George Cates**, in Los Angeles. For 30 years, Cates served as the musical director/conductor of the Lawrence Welk Orchestra. He also scored a top-10 hit in 1956 with "Moonglow/Theme From *Picnic*."

Pop vocalist **Rosemary Clooney**, in Beverly Hills, Calif. The warm-voiced singer scored her breakthrough hit in 1951 with "Come On-A My House." Other hits included the Hank Williams cover "Half as Much" and "This Ole House."

Composer/band leader **Ray Conniff**, in Escondido, Calif. Conniff's orchestrations of classical and pop material made him a chart fixture for three decades. His biggest hit was "Somewhere, My Love (Lara's Theme From *Dr. Zhivago*)," which reached No. 9 on The *Billboard* Hot 100 in 1966 and garnered a Grammy.

Songwriter/producer/musician **Hank Cosby**, in Detroit. One of Motown's key creative forces, this saxophone player co-penned and produced many Stevie Wonder hits. He also co-wrote Smokey Robinson & The Miracles' No. 1 single, "The Tears of a Clown."

Songwriter/label executive **Grant Cunningham**. As a producer/songwriter and VP of A&R, Cunningham was an integral component of Sparrow Records. He received the Dove Award in 1996 for co-writing the pop/contemporary song of the year, "The Great Divide," performed by Point of Grace.

Crooner/TV/radio personality **Alan Dale**, in New York. A radio and television star, Dale became a nightclub headliner on the strength of hits like "Oh Marie" and "Sweet and Gentle."

Musician **Lonnie Donegan**, in Peterborough, England. Known as "the king of skiffle," Donegan scored hits with Leadbelly's "Rock Island Line" and influenced a generation of English rockers, including John Lennon.

Producer/engineer **Tom Dowd**, inventura, Fla. This consummate man-behind-the-boards produced and engineered a wide range of classic cuts, working with Aretha Franklin, Ray Charles, John Coltrane and Eric Clapton.

Producer/engineer **Gus Dudgeon**, in Berkshire, England. This noted soundsmith helmed sessions for David Bowie ("Space Oddity") and produced the bulk of Elton John's '70s output.

Bassist **John Entwistle**, in Las Vegas. As the bassist for the Who, he anchored the band's sound both onstage and in the studio and wrote fan favorite "Boris the Spider." He also recorded several solo albums.

Composer/band leader/pianist **Juan Garcia Esquivel**, in Juarez, Mexico. Esquivel popularized a quirky type of stereophonic instrumental music, later dubbed "space-age bachelor-pad music."

Singer **Erma Franklin**, in Detroit. This sister of Aretha Franklin scored her own success with 1962's "Piece of My Heart"—which was nominated for a Grammy for Best

R&B Vocal Performance, Female.

Musician **Rosco Gordon**, in Queens, N.Y. This R&B/ska pioneer recorded for the Chess, Duke, Vee-Jay and Sun labels and landed such '50s hits as "Booted" and "No More Doggin'."

Songwriter **Adolph Green**, in New York. Working with a variety of collaborators, he penned such standards as "Singin' in the Rain," "Make Someone Happy" and "New York, New York (It's a Helluva Town)."

Keyboardist **Johnny Griffith**, in Detroit. As a member of Motown's Funk Brothers, Griffith contributed keyboards to hundreds of hits, including Marvin Gaye's "I Heard It Through the Grapevine" and the Supremes' "Stop! In the Name of Love."

Vocalist **Billy Guy**, in Las Vegas. Guy was an original member of '50s vocal group the Coasters, which scored such hits as "Searchin'" and "Yakety Yak." The group

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was inducted into the Rock 'n' Roll Hall of Fame in 1987.

Vibraphonist/band leader **Lionel Hampton**, in New York. Born April 20, 1908, in Louisville, Ky., this multi-instrumentalist's career spanned eight decades and the entire evolution of recorded jazz. In addition to fronting his own band, he worked with Louis Armstrong, Benny Goodman, Harry James and Dizzy Gillespie.

Jazz pianist/composer **Roland Hanna**, in Hackensack, N.J. Hanna worked with Benny Goodman, and Charles Mingus and was musical director for Sarah Vaughan.

Producer/reed player **Walter Heebner**, in Burbank, Calif. A clarinet and saxophone player, Heebner joined RCA Victor in the '40s and served as A&R director, producing recordings for Roy Rogers and Frank Sinatra. He later worked at Capitol Records.

Songwriter/producer/musician **Tommy Hill**, in Nashville. A well-respected fiddler/guitarist, he wrote hits for other artists, including the 1954 hit "Slowly" by Webb Pierce. He was also instrumental in developing indie Starday Records.

Songwriter **Howard "I Fall to Pieces" and "Busted" and was inducted into the Country Music Hall of Fame in 1997.**

Rap pioneer **Jam Master Jay**, in Queens, N.Y. As one-third of Run-D.M.C., Jam Master Jay (real name: Jason



David Byrne



Waylon Jennings



Lisa "Left Eye" Lopes

Mizell) helped rap music become a major commercial force. The trio scored its biggest crossover success with its cover of Aerosmith's "Walk This Way."

Country legend **Waylon Jennings**, in Arizona. This singer/songwriter scored 16 No. 1 country singles in a career that spanned five decades. He was inducted into the Country Music Hall of Fame in October 2001.

Dobro player **Beecher Ray Kirby**, in Nashville. One of the most respected dobro players in country music, Kirby is best-known as Grand Ole Opry member Bashful Brother Oswald. He spent a half-century as a member of

Roy Acuff's Smoky Mountain Boys, in addition to recording a handful of solo albums.

Pop singer **Peggy Lee**, in Los Angeles. During her 50-year-plus career, this consummate vocal stylist scored such favorites as "Fever" and "Mañana." She won a Grammy for best contemporary female vocal performance in 1969 with the song "Is That All There Is?"

R&B artist **Lisa "Left Eye" Lopes**, in Honduras. As a member of Grammy-winning R&B trio TLC, Lopes scored such hits as "No Scrubs" and "Waterfalls."

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THE YEAR IN EUROPE

Continued from page YE-22

EMI Recorded Music Europe chairman Emmanuel de Buretel views piracy as the No. 1 issue that Europe's music makers faced in 2002. However, he insists it is now being tackled in a united, consistent manner. "We are starting to have full commitment from all record companies," de Buretel says, "with majors and independents working together. The fact that artists have started to be with us on this issue is also really important. We're able to plan effective media and PR campaigns alongside legal and governmental activity. We're ready to act and to be pro-active, rather than being defensive."

HOME THEATERS

Despite shrinking markets and rising piracy rates, there were bright points in 2002, notably the strength of domestic repertoire across Europe. The performance of homegrown artists was key to substantial growth in France throughout the year. Figures from the country's IFPI affiliate SNEP (Billboard, Nov. 9) showed record shipments up 10.6% in volume and 8.8% in unit terms during the first nine months of 2002. "There are other strong domestic repertoire markets," notes Burger, "but none of them are showing that kind of growth."

Local repertoire is "to some extent, the No. 1 issue," Burger argues. He cites Sony's international success with Europe's summer hit, Las Ketchup's "Aserejé," as a prime example of how domestic repertoire can cross borders. "At Sony," he says, "we've made a lot of effort to reinvent what we do in terms of European repertoire. Local repertoire presents a very formidable opportunity and is really the key issue for us, going forward."

"More and more music is coming from continental Europe and crossing frontiers," confirms de Buretel. "Acts like Tiziano Ferro from Italy or Sabyta from Denmark, or Sone, he says, "we've made a lot of effort to reinvent what we do in terms of European repertoire. Local repertoire presents a very formidable opportunity and is really the key issue for us, going forward."

One reason for such success, suggests de Buretel, is an increased level of professionalism in individual territories, particularly from A&R staff and the artists themselves. "They've learned from the Anglo-Saxon experience, and

now they are much more confident," he says. "Also, the blend between influences—like Slav and Anglo-Saxon music or Scandinavian and Anglo-Saxon—gives us a fantastic new sound. The rock sound coming from Scandinavia is really exciting, for example, whether it's Caesar's Palace or Sabyta or the Hives." De Buretel suggests that in 2003, although "the dominance of Anglo-Saxon music will continue to be strong, because of America," it will be "more and more balanced by music from elsewhere, especially Europe."

TELEVISUAL TENDENCIES

The rise of music-oriented "reality TV" shows such as the plethora of domestic variations on the Pop Stars/Pop Idol theme was a strong feature of Europe's musical landscape during 2002. The biggest single impact was in Spain, where records spinning off from the "Fame-meets-Big Brother" show *Operación Triunfo* (Billboard, Jan. 12) dominated the Spanish sales charts all year. However, the recordings emerging from the various shows refused to travel beyond their national boundaries, leading many to question the long-term value of such ventures.

De Buretel says the effect of such shows is destructive. "It's an abuse of a dominant position by the media," he says. "In Spain, it has destroyed the music business. At a time when Latin artists are big all over the world, they're not coming from Spain any more. The media create their own artists, because they control the broadcasts. When the media control the chain of creation, the music that results is tailored toward the mass consumer. There is no more research, no more risk, no more character and less art. There's always a degree of this in the music business, and I'm not against that—but I am against this sort of dominance."

"Of course," he adds, "from time to time, it may bring us a new Robbie Williams, but I don't see a lot of Robbies emerging from all these shows. It's really shiny stuff at the moment." De Buretel is, however, convinced that the days of such imitations are numbered and, in the meantime, suggests the European industry "should use the same tools to place good music and good artists."

While Burger agrees that the profile of "reality TV"—based music programming has never been so high, he says, "My perspective has been quite simple. The markets have

changed, and we need to maintain our excellence in artist development, while developing an equal excellence in what I'd describe as 'hit development.' Whether it comes from TV-programming or straight out as a pop-hit phenomenon is not particularly important; what is important is our ability to work both streams of music." The Sony exec says he feels that "We're presently at the peak of consumer interest in music coming from this type of TV programming. It will move on, and it will change; otherwise, it will get boring and disappear."

THE FUTURE

Looking to 2003 and beyond, Burger says the industry needs to provide more services that "will allow consumers to gain legitimate access to music online across different platforms. Some of those issues are within our control; some require appropriate copyright legislation and law enforcement. I would hope that some of the new platforms that will emerge in the coming year will be a bit more favorable to us in terms of what we need."

De Buretel, for his part, is looking for the independent sector in Europe to keep bringing new ideas to the market, particularly through ventures such as EMI's Labels network. "The business needs new ideas and creative vision," he says. "Labels, for example, gives EMI a third parallel network to Virgin and Capitol; it keeps EMI fresh and gives a bridge between the indie world and the major-label world. I'm very confident for 2003."

One challenge facing Europe's labels over the next 12 months will be attempting to deal with the imminent expansion of the EU; 10 states, mainly from Eastern Europe, are scheduled to ascend to the EU in early 2004. According to IFPI, the majority of them have music-piracy rates of at least 25%. In three—Latvia, Estonia and Lithuania—the rate exceeds 50%.

"With accession on the horizon," says Burger, "it's important we continue to stress the necessity for proper legislation in the context of copyright laws in all the markets, particularly the Eastern European ones. We need to be aggressive with the bigger infringers, making them aware of our aggressive posture towards protecting the copyright, which is at the fundamental core of everything we do in all aspects of the music business." ■

THE YEAR IN MUSIC 2002

POP

A wise philosopher once said, "Nothing is constant but change itself," and that proverb applies to Billboard's Year in Music charts. New weekly charts yield new year-end lists. Changes in the weekly charts' methodologies yield new ways to calculate our year-end charts. New artists emerge each year to stand alongside familiar faces.

The most significant innovation in the 2002 Year in Music spotlight is a retooling of the formulas used to calculate the pop, country and R&B/hip-hop categories on these reports that combine data from album charts and singles charts. In prior years, Billboard used an inverse point system for these artist and label categories, in which points were assigned based on chart positions for each week titles appeared on the pertinent charts—much the same method that the charts have used to calculate all of its weekly and annual lists before the advent of specific sales and airplay data from Nielsen SoundScan and Nielsen Broadcast Data Systems (BDS).

The problem is, no matter how thoughtfully one might arrange a matrix of recap points, a system that rewards more chart appearances can never be as specific as one that is based on specific dates. An album that arrives late in the year and sells more than 1 million copies in just a few weeks might top-billed a lesser-selling title that had driven around the chart throughout the year. A song that pulls huge audience numbers but had only been on the chart for a few months might end up trailing behind a track with smaller num-

ber and distributor categories simply reflecting accumulations of the actual points—including those derived from SoundScan sales data or monitored information from BDS—that determined the weekly charts that appeared throughout the tracking period.

The 2002 chart year began with the Dec. 1, 2001, issue and concluded with the one dated Nov. 30, 2002. The rankings for BDS- and SoundScan-based charts only reflect airplay or sales during the weeks a title appeared on a relevant chart. That detail, and the December-November time period, account for some of the differences that appear in these lists and annual recaps compiled by either of those chart sources.

Artist, imprint, label and distributor categories for all genres reflect accumulated chart performance for all titles on the pertinent chart. The umbrella "label" categories refer to the "distributing labels" and/or "promotion labels" that are listed on our weekly and bi-weekly charts. If only one label appears on a chart listing, that company will be tallied as both an "imprint" and a "label" for that title. Rankings for Hot Country Singles & Tracks, modern rock, adult contemporary and adult top-40 categories are based on accumulated BDS-monitored plays for each week a title appeared on the chart. Similarly, the Hot 100 Airplay, Hot R&B/Hip-Hop Airplay, Top 40 Tracks and Hot Latin Tracks (and the three related Latin-format-airplay charts) are determined by



Neely

HOW THE MUSIC CHARTS ARE COMPILED

BY GEOFF MAYFIELD

bers but just enough radio play to hang out on the chart long after it has peaked.

Chart managers and key department staff, therefore, have devised new formulas based on the specific sales and radio data that are used to compile each chart. Sales for each relevant category have been weighed so that the sales units tallied on The Billboard 200, Top R&B/Hip-Hop Albums and Top Country Singles & Tracks, respectively, have parity with the specific chart points that construct each week's Billboard Hot 100, Hot R&B/Hip-Hop Singles & Tracks and Hot Country Singles & Tracks.

We could put you to sleep if we detailed the math employed for each of these categories, so let's just cut it to the chase. If the new formulas had been in place during the 2001 chart year, the Backstreet Boys and the Beatles would have stood at Nos. 5 and 9 on the Pop Artists list instead of Nos. 40 and 44, because both acts had significant sales during the tracking period but did not have commensurate airplay of current-based radio stations. Similarly, Alicia Keys—who was only on the charts for five months of the 2001 chart year but sold more than 3 million units in that chart window—would have led the New Pop Artist category instead of Lil'Kim, which sold fewer albums but gained a higher ranking from the long chart run earned by "Monie Love's Moment."

Other changes on the 2002 Year in Music awards are more subtle and much easier to describe:

- The sales-based Hot Singles chart was replaced by Hot R&B/Hip-Hop Singles in the June 8 issue, based on audience calculation from Nielsen BDS. The categories from this chart reflect how audience tastes would have been in the new methodology had been employed for the entire chart year.

- Top Electronic Albums recap join the lineup, as do imprint and label categories for Top Soundtracks.

- During the chart year, No Limit became New No Limit and moved from Priority and J&M Music Distribution to Universal and Universal Music & Video Distribution. Poly Gram moved from Universal Music & Video Distribution to New Line Music and moved from Sony to WEA, while, in the Christian market, the Maranatha roster moved from Word to Provident and Spring Hill switched from Chordant to Word-Cards. Headlines here reflect those shifts, with the former label names standing points to each change.

- To make room for new charts, some Year in Music recaps are running at shorter depths this year but will continue to run to our chart's full depth of 50 titles. Further new lists—including genre charts—are added exclusively this year online. Charts that run deeper on Billboard.com are indicated by the following icon: ◆

Otherwise, the Year in Music recaps are familiar terrain for readers who follow these charts, with most artist, title, imprint,

adding up the total number of gross impressions, as determined by BDS, for each week a track charted. In The Billboard Hot 100 and Hot R&B/Hip-Hop Singles & Tracks categories, accumulated radio and sales points—based specifically on BDS and SoundScan, respectively—are combined with accumulated small-market radio-play points.

Year-end rankings for The Billboard 200, Top Pop Catalog Albums, all singles-sales charts and album lists for country, R&B/Hip-Hop, Latin, jazz, classical, pop, contemporary Christian, reggae, world, blues, new age, internet, independent and all outlets are determined by accumulating the SoundScan units for each week titles appeared on the appropriate chart (including, for charts that are published bi-weekly, units from the unpublished week).

Catalog albums are titles that are two years old and have fallen below the top half of The Billboard 200. Since a title can move from current to catalog status during the chart year, there may be cases in our Year in Music recaps where an album appears on both title lists. The Heatseekers imprint and label rankings reflect the number of titles that reached Heatseekers Impact status by rising into the top half of The Billboard 200 during the chart year. Titles are broken according to accumulated Billboard 200 sales that Heatseekers titles have compiled, including sales that occurred after a title moved above the Heatseekers chart.

The overall imprint, label and distributor rankings in classical reflect weekly performance on The Billboard Classical 50, an in-house chart that combines titles from the magazine's Top Classical Albums, Top Classical Composers, Top Modern Composers and Top Budget Classical Lists. Similarly, the overall company standings in jazz combine results from both the Top Jazz Albums and Top Contemporary Jazz Albums charts.

The new-artist categories in pop, country and R&B/hip-hop are sets who did not have an album on the market prior to October 2001. Charting a single prior to October 2001 does not disqualify an act, although the artist's debut single chart points to show up on a new-artist list is a previous Year in Music issue. Sales data from groups that have previously charted are also eligible, as long as each artist's name was not credited in that earlier act's billing.

The Dance Club-Play rankings are based on an inverse point system, with titles collecting points based on rank for each week they were on the chart.

The publishing categories share accumulated points for all charts, with the exception of the weekly charts, which are tallied by more than one publisher; points are divided equally between those companies. In the Publishing Corporation category, parent companies receive 100% of the points from publishers in which they own at least 50% equity and 25% of the points compiled by publishers that they administer but do not own. ■

Top Pop Artists

Pos. ARTIST (w/ all Chart Titles) Imprint/Label

1. **NELLY** (5) *Pop/Rock/Urban/UMMG*
2. **JAY-Z** (1) *Priority/Capitol*
3. **JAY-Z** (1) *So So Def/Columbia*
4. **ASHANTI** (4) *Master Inc./A&M/DMG*
5. **EMINEM** (4) *Master Inc./J&M/DMG*
6. **TERA** (4) *Master Inc./J&M/DMG*
7. **TERA** (4) *Master Inc./J&M/DMG*
8. **TERA** (4) *Master Inc./J&M/DMG*
9. **EMINEM** (4) *Master Inc./J&M/DMG*
10. **EMINEM** (4) *Master Inc./J&M/DMG*
11. **EMINEM** (4) *Master Inc./J&M/DMG*
12. **EMINEM** (4) *Master Inc./J&M/DMG*
13. **EMINEM** (4) *Master Inc./J&M/DMG*
14. **EMINEM** (4) *Master Inc./J&M/DMG*
15. **EMINEM** (4) *Master Inc./J&M/DMG*
16. **EMINEM** (4) *Master Inc./J&M/DMG*
17. **EMINEM** (4) *Master Inc./J&M/DMG*
18. **EMINEM** (4) *Master Inc./J&M/DMG*
19. **EMINEM** (4) *Master Inc./J&M/DMG*
20. **EMINEM** (4) *Master Inc./J&M/DMG*
21. **EMINEM** (4) *Master Inc./J&M/DMG*
22. **EMINEM** (4) *Master Inc./J&M/DMG*
23. **EMINEM** (4) *Master Inc./J&M/DMG*
24. **EMINEM** (4) *Master Inc./J&M/DMG*
25. **EMINEM** (4) *Master Inc./J&M/DMG*
26. **EMINEM** (4) *Master Inc./J&M/DMG*
27. **EMINEM** (4) *Master Inc./J&M/DMG*
28. **EMINEM** (4) *Master Inc./J&M/DMG*
29. **EMINEM** (4) *Master Inc./J&M/DMG*
30. **EMINEM** (4) *Master Inc./J&M/DMG*
31. **EMINEM** (4) *Master Inc./J&M/DMG*
32. **EMINEM** (4) *Master Inc./J&M/DMG*
33. **EMINEM** (4) *Master Inc./J&M/DMG*
34. **EMINEM** (4) *Master Inc./J&M/DMG*
35. **EMINEM** (4) *Master Inc./J&M/DMG*
36. **EMINEM** (4) *Master Inc./J&M/DMG*
37. **EMINEM** (4) *Master Inc./J&M/DMG*
38. **EMINEM** (4) *Master Inc./J&M/DMG*
39. **EMINEM** (4) *Master Inc./J&M/DMG*
40. **EMINEM** (4) *Master Inc./J&M/DMG*

22. **DIXIE CHICKS** (2) *Monument/WMN*
23. **DIXIE CHICKS** (2) *Monument/Columbia/CBS*
24. **DIXIE CHICKS** (2) *Monument*
25. **DIXIE CHICKS** (2) *Monument/Sony (Nashville)*
26. **DIXIE CHICKS** (2) *Ep*
27. **MICHELLE BRANCH** (3) *Maverick/Warner Bros.*
28. **MICHELLE BRANCH** (3) *Maverick*
29. **MICHELLE BRANCH** (3) *Maverick*
30. **AALIYAH** (4) *Blackground*
31. **AALIYAH** (4) *Universal/Blackground/UMMS*
32. **THE CALLING** (2) *RCA*
33. **FAT JOE** (3) *Tenor Square/Mantic*
34. **FAT JOE** (3) *Tenor Square/Mantic*
35. **KENNY CHESNEY** (3) *BNA*
36. **JUNAYE LEE WORLD** (2) *DreamWorks*
37. **JUNAYE LEE WORLD** (2) *DreamWorks*
38. **TIM MCGRAW** (7) *Curb*
39. **BRITNEY SPEARS** (2) *Jive/Zomba*
40. **BRITNEY SPEARS** (2) *Jive*
41. **"IN SYNC"** (2) *Jive*
42. **"IN SYNC"** (2) *Jive/Zomba*
43. **ENYA** (1) *Reprise/Warner Bros.*
44. **P.O.D.** (2) *Atlantic*
45. **ATLANTIC** (1) *Atlantic*
46. **GIUNIVINE** (3) *Ep*
47. **RED HOT CHILI PEPPERS** (3) *Interscope*
48. **RED HOT CHILI PEPPERS** (3) *Interscope*
49. **RED HOT CHILI PEPPERS** (3) *Interscope*
50. **RED HOT CHILI PEPPERS** (3) *Interscope*
51. **RED HOT CHILI PEPPERS** (3) *Interscope*
52. **RED HOT CHILI PEPPERS** (3) *Interscope*
53. **RED HOT CHILI PEPPERS** (3) *Interscope*
54. **RED HOT CHILI PEPPERS** (3) *Interscope*
55. **RED HOT CHILI PEPPERS** (3) *Interscope*
56. **RED HOT CHILI PEPPERS** (3) *Interscope*
57. **RED HOT CHILI PEPPERS** (3) *Interscope*
58. **RED HOT CHILI PEPPERS** (3) *Interscope*
59. **RED HOT CHILI PEPPERS** (3) *Interscope*
60. **RED HOT CHILI PEPPERS** (3) *Interscope*

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pop

41 **TWEET** (4) *The Gold Mind/Elektra/ZEEG*

42 **BRANDY** (2) *Atlantic*

(1) *Atlantic/AG*

43 **MUSIQ** (3) *Def Soul/IDJMG*

44 **CRAG DAVID** (3) *Wilder/Atlantic*

(1) *Wilder/Atlantic/AG*

45 **DAVE MATTHEWS BAND** (2) *RCA*

(2) *Born to Rage/RCA*

46 **NAS** (3) *Hi W/Columbia/CBS*

(2) *Hi W/Columbia*

47 **SYSTEM OF A DOWN** (3) *American/Columbia*

(1) *American/Columbia/CBS*

48 **JAY-Z** (2) *Roc-A-Fella/Def Jam/IDJMG*

(1) *Roc-A-Fella/Def Jam/IDJMG*

49 **BUSTA RHYMES** (4) *J*

(1) *Def Jam South/IDJMG*

50 **MICHAEL JACKSON** (4) *Epic*

Top New Pop Artists

Pos. ARTIST (No. of Charted Titles) Impart/Label

1 **ASHANTI** (4) *Murder Inc./A&M/IDJMG*

(2) *Murder Inc./Def Jam/IDJMG*

(1) *Terror Squad/Atlantic*

2 **AVRIL LAVIGNE** (3) *Arista*

3 **VANESSA CARLTON** (3) *A&M/Interscope*

4 **THE CALLING** (2) *RCA*

5 **JOHN MAYER** (2) *Average/Columbia*

(2) *Average/Columbia/CBS*

6 **TWEET** (4) *The Gold Mind/Elektra/ZEEG*

7 **DEFAULT** (2) *TVT*

8 **BYE** (3) *Epic*

9 **MARIO** (2) *3rd Street/J*

(1) *J*

10 **HOORASTANK** (3) *Island/IDJMG*

Top Pop Artists—Duo/Group

Pos. ARTIST (No. of Charted Titles) Impart/Label

1 **CREED** (2) *Wind-up*

2 **NICKELBACK** (4) *Roadrunner/IDJMG*

3 **LININ PARK** (4) *Warner Bros.*

4 **PUDDLE OF MUDD** (5) *Flawless/Geffen/Interscope*



Ashanti

5 **NO DOUBT** (4) *Interscope*

6 **DIXIE CHICKS** (2) *Monument/Columbia/CBS*

(1) *Monument/Columbia/CBS*

(1) *Monument*

(1) *Monument/Sony (Nashville)*

(1) *Epic*

7 **THE CALLING** (2) *RCA*

8 **JIMMY EAT WORLD** (2) *DreamWorks*

(1) *DreamWorks/Interscope*

9 **'N SYNC** (2) *Jive*

(2) *Jive/Zomba*

10 **P.O.D.** (2) *Atlantic*

(1) *Atlantic/AG*

Top Pop Artists—Female

Pos. ARTIST (No. of Charted Titles) Impart/Label

1 **ASHANTI** (4) *Murder Inc./A&M/IDJMG*

(2) *Murder Inc./Def Jam/IDJMG*

(1) *Terror Squad/Atlantic*

2 **PINK** (5) *Arista*

3 **AVRIL LAVIGNE** (3) *Arista*

4 **JENNIFER LOPEZ** (6) *Epic*

5 **SHAKIRA** (6) *Epic*

(1) *Sony Discos*

6 **MARY J. BLIGE** (6) *RCA*

7 **ALICIA KEYS** (4) *J*

(1) *Ruff Ryders/Interscope*

8 **VANESSA CARLTON** (3) *A&M/Interscope*

9 **MICHELLE BRANCH** (3) *Maverick/Warner Bros.*

(1) *Maverick*

(1) *Arista*

10 **AALIYAH** (4) *Blackground*

(1) *Universal/Blackground/IDJMG*

Top Pop Artists—Male

Pos. ARTIST (No. of Charted Titles) Impart/Label

1 **NELLY** (5) *Fa' Bae/Universal/IDJMG*

(1) *Priority/Capitol*

(1) *Jive*

(1) *So So Def/Columbia*

2 **EMINEM** (4) *Web/Affirmative/Interscope*

(1) *Shady/Interscope*

3 **USHER** (3) *Arista*

(1) *Bad Boy/Arista*

4 **JAY-Z** (2) *Murder Inc./Def Jam/IDJMG*

(2) *Epic*

(1) *RCA*

5 **ENYQUE IGLESIAS** (3) *Interscope*

(1) *Universal/Latin*

6 **LUDACRIS** (4) *Disturbing The Peace/Def Jam South/IDJMG*

(1) *So So Def/Disturbing The Peace/Def Jam South/Columbia*

(1) *FB/Universal/IDJMG*

7 **TOBY KEITH** (4) *DreamWorks (Nashville)*

(2) *DreamWorks (Nashville)/Interscope*

8 **ALAN JACKSON** (4) *Arista Nashville*

(1) *Arista Nashville/AG*

9 **FAT JOE** (3) *Terror Squad/Atlantic*

(2) *Terror Squad/Atlantic/AG*

10 **KENNY CHESNEY** (3) *BNA*

(2) *BNA/RLG*

Top Pop Imprints

Pos. IMPRINT (No. of Charted Titles)

1 **EPIC** (57)

2 **ARISTA** (37)

3 **COLUMBIA** (100)

4 **JIVE** (40)



5 **UNIVERSAL** (66)

6 **INTERSCOPE** (22)

7 **ATLANTIC** (46)

8 **DEF JAM** (36)

9 **WARNER BROS.** (28)

10 **J** (26)

11 **RCA** (25)

12 **ARISTA NASHVILLE** (22)

13 **ROADRUNNER** (15)

14 **WIND-UP** (7)

15 **DREAMWORKS** (23)

Top Pop Labels

Pos. LABEL (No. of Charted Titles)

1 **INTERSCOPE** (111)

2 **ISLAND DEF JAM MUSIC GROUP** (93)

3 **ARISTA** (59)

4 **COLUMBIA RECORDS GROUP** (117)

5 **EPIC** (80)



Creed

THE YEAR IN MUSIC 2002

billboard 200

Top Billboard 200 Artists

Pos. ARTIST (No. of Charted Titles) Impulse/Label

- 1 **THE EMINEM SHOW** (2) *Wah/Aftermath/Interscope*
- 2 **WIZION** (1) *Wind-up*
- 3 **NELLY** (2) *Fa' Real/Universal/UMG*
- 4 **LINKIN PARK** (2) *Warner Bros.*
- 5 **PINK** (1) *Aceto*
- 6 **BRITNEY SPEARS** (2) *Jive/Zomba*
- 7 **NICKELBACK** (2) *Roadrunner/UMG*
- 8 **SHAKIRA** (3) *Epac*
- 9 **LADURICS** (1) *Disabling The Peace/Del Jam South/UMG*
- 10 **GARTIN BROOKS** (2) *Capitol/Dischord*
- 11 **ALAN JACKSON** (3) *Aceto Nashville/RLG*
- 12 **ASHANTI** (1) *Murder Inc./A&M/UMG*
- 13 **ENRIQUE IGLESIAS** (1) *Interscope*
- 14 **TOBY KEITH** (2) *DisarmWorks (Nashville)/Interscope*
- 15 **JOEL LYNGHE** (1) *Aceto*
- 16 **USHER** (1) *Aceto*
- 17 **ENTIA** (1) *Reprise/Warner Bros.*
- 18 **DIXIE CHICKS** (1) *Monument/Columbia/CRG*
- 19 **DAVE MATTHEWS BAND** (2) *RCA*
- 20 **CELESTE WONG** (2) *RCA*
- 21 **JA RULE** (1) *Murder Inc./Del Jam/UMG*
- 22 **ALICIA KEYS** (1) *J*
- 23 **PUDDLE OF MUDD** (1) *Flores/Geffen/Interscope*
- 24 **NO DOUBT** (1) *Interscope*
- 25 **KENNY CHESNEY** (2) *BNA/RLG*
- 26 **JENNIFER LOPEZ** (2) *Epac*
- 27 **JAY-Z** (3) *Roc-A-Fella/Del Jam/UMG*
- 28 **KID ROCK** (1) *Jive/Atlantic/AG*
- 29 **SYSTEM OF A DOWN** (1) *American/Columbia/CRG*
- 30 **NAS** (3) *BMG/Columbia/CRG*
- 31 **JOHN GROCAN** (1) *143/Reprise/Warner Bros.*
- 32 **JOHN JONES** (1) *Blue Note/Capitol*
- 33 **MARY J. BLIGE** (3) *MCA*
- 34 **MICHAEL JACKSON** (2) *Epac*
- 35 **ELVIS PRESLEY** (2) *RCA*
- 36 **BMG/Motown Special Products/Modesty**
- 37 **BRUCE SPRINGSTEEN** (1) *Columbia/CRG*
- 38 **SHERYL CROW** (1) *A&M/Interscope*
- 39 **JOHN MAYER** (2) *American/Columbia/CRG*
- 40 **TIM MCGRAW** (2) *Curb*
- 41 **INCUBUS** (1) *Immortal/Epac*
- 42 **JEWEL** (1) *Atlantic/AG*
- 43 **PINK FLOYD** (1) *Capitol*
- 44 **MANHATTAN STEAMROLLER** (1) *American Gramophone*
- 45 **WIZION** (2) *Island/UMG/Interscope*
- 46 **BUSTA RHYMES** (1) *J*
- 47 **'N SYNC** (2) *Jive/Zomba*
- 48 **MICHELLE BRANCH** (1) *Warner/UMG*
- 49 **INDIA.ARIE** (2) *Motown/UMG*
- 50 **DISTURBED** (1) *Reprise/Warner Bros.*
- 51 *Geary/Warner Bros.*

Top Billboard 200 Albums

Pos. TITLE - Artist - Impulse/Label

- 1 **THE EMINEM SHOW** - Eminem - *Wah/Aftermath/Interscope*
- 2 **WETTERED** - Camel - *Wind-up*
- 3 **NELLYVILLE** - Nelly - *Fa' Real/Universal/UMG*
- 4 **MISSUNDAZTOOD** - Pink - *Aceto*
- 5 **[HYBRID THEORY]** - Linkin Park - *Warner Bros.*
- 6 **O BROTHER, WHERE ART THOU?** - Soundtrack - *Last Highway/Murphy, 2002*

- 7 **SILVER SIDE UP** - Nickelback - *Roadrunner/UMG*
- 8 **BRITNEY** - Britney Spears - *Jive/Zomba*
- 9 **MOVIE 8** - Various Artists - *EMI/Universal/Sony/Zomba/Virgin*
- 10 **WORD OF MOUTH** - Ludacris - *Disarming The Peace/Del Jam South/UMG*
- 11 **LAUNDRY SERVICE** - Sheryl Crow - *A&M/Interscope*
- 12 **ASHANTI** - Ashanti - *Murder Inc./A&M/UMG*
- 13 **SCARECROW** - Garth Brooks - *Capitol/Dischord*
- 14 **LET GO** - Ani Lennox - *Aceto*
- 15 **DRIVE** - Alan Jackson - *Aceto Nashville/RLG*
- 16 **1701** - Usher - *Aceto*
- 17 **ESCAPE** - Enrique Iglesias - *Interscope*
- 18 **A DAY WITHOUT RAIN** - Eve - *Reprise/Warner Bros.*
- 19 **A NEW DAY HAS COME** - Collin Davis - *Epac*
- 20 **PAIN IS LOVE** - Ja Rule - *Murder Inc./Del Jam/UMG*
- 21 **NOW 9** - Various Artists - *Universal/EMI/Zomba/Sony/UMG*
- 22 **NOME** - Dixie Chicks - *Monument/Columbia/CRG*
- 23 **SONGS IN A MINOR** - Alicia Keys - *J*
- 24 **COME CLEAN** - Puddle of Mudd - *Flores/Geffen/Interscope*
- 25 **ROCK STEADY** - No Doubt - *Interscope*
- 26 **SATILLITE** - P.O.D. - *Atlantic/AG*
- 27 **COCKY** - Kid Rock - *Jive/Atlantic/AG*
- 28 **TOXICITY** - System of a Down - *American/Columbia/CRG*
- 29 **JOSH GROBAN** - Josh Groban - *143/Reprise/Warner Bros.*
- 30 **COME AWAY WITH ME** - Norah Jones - *Blue Note/Capitol*
- 31 **STILLMATIC** - Niss - *Wiz/UMG/Columbia/CRG*
- 32 **NO SHOES, NO SHIRT, NO PROBLEMS** - Kenny Chesney - *BMG/RLG*
- 33 **8 MILE** - Soundtrack - *Shady/Interscope*
- 34 **THE RISING** - Bruce Springsteen - *Columbia/CRG*
- 35 **C'MON, C'MON** - Sheryl Crow - *A&M/Interscope*
- 36 **ELVIS: 30 #1 HITS** - Elvis Presley - *RCA*
- 37 **BUSTED STUFF** - Dave Matthews Band - *RCA*
- 38 **NOW THAT'S WHAT I CALL CHRISTMAS** - Various Artists - *EMI/Zomba/Sony/Universal/UMG*
- 39 **UNLEASHED** - Toby Keith - *DisarmWorks (Nashville)/Interscope*
- 40 **MORNING VIEW** - Incubus - *Immortal/Epac*
- 41 **ROOM FOR SQUARES** - John Mayer - *Jive/Columbia/CRG*
- 42 **THIS WAY** - Jewel - *Atlantic/AG*
- 43 **INVINCIBLE** - Michael Jackson - *Epac*
- 44 **THE BEST OF PINK FLOYD** - Pink Floyd - *Capitol*
- 45 **PULL MY CHAIN** - Toby Keith - *DisarmWorks (Nashville)/Interscope*
- 46 **NOW 10** - Various Artists - *Sony/Universal/EMI/Zomba/Epac*
- 47 **CHRISTMAS EXTRAORDINAIRE** - Mannheim Steamroller - *American Gramophone*
- 48 **P. DIDDY & BAD BOY RECORDS PRESENT... WE INVENTED THE REMIX** - Various Artists - *Bad Boy/Aceto*
- 49 **J TO THE L-O-O THE REMIXES** - Jennifer Lopez - *Epac*
- 50 **GENESIS** - Ruste Rhymes - *J*
- 51 **SHWER** - Soundtrack - *DisarmWorks/Interscope*
- 52 **THE SPIRIT ROOM** - Michelle Branch - *Warner/UMG*
- 53 **UNTOUCHABLES** - Korn - *Immortal/Epac*
- 54 **CELEBRITY** - 'N Sync - *Jive/Zomba*
- 55 **THE NITS - CHAPTER ONE** - Backstreet Boys - *Jive/Zomba*
- 56 **BREAK THE CYCLE** - Strayd - *Fly/Interscope*
- 57 **HIG BO & DRE PRESENT...OUTKAST** - Outkast - *Aceto*
- 58 **GHVZ: GREATEST HITS VOLUME 2** - Madonna - *Warner/UMG*
- 59 **BY THE WAY** - Red Hot Chili Peppers - *Warner Bros.*
- 60 **HOOD RICH** - Big Tymers - *Cash Money/Universal/UMG*
- 61 **CRTY** - Faith Hill - *Warner Bros. (Nashville)/WMN*
- 62 **WATERLOO, CHICKEN & GRITZ** - Boppy Knuts - *Atlantic/AG*
- 63 **DODGY RAG** - If I Were You - *So So Def/Columbia/CRG*
- 64 **UNUSUAL HITS** - Barry Manilow - *BMG*
- 65 **CELIO DI TOSCANA** - Andrea Bocelli - *Philips*
- 66 **COME HOME WITH ME** - Cam'ron - *Roc-A-Fella/Del Jam/UMG*
- 67 **JUSLUS (JUST LISTEN)** - Music - *Del Jam/UMG*
- 68 **ALL THAT YOU CAN'T LEAVE BEHIND** - U2 - *Interscope*
- 69 **ALIIYAH** - Ashlyn - *Background*
- 70 **[REANIMATION]** - Linkin Park - *Warner Bros.*
- 71 **GREATEST HITS** - Martina McBride - *RCA (Nashville)/RLG*
- 72 **FULL MOON** - Biscuits - *Atlantic/AG*
- 73 **NO MORE DREAMS (2002)** - Mary J. Blige - *MCA*
- 74 **DOWN TO DO IT** - Gang Starr - *Wildcat/Atlantic/AG*
- 75 **HOORASTANK** - Hoodstar - *Island/UMG*
- 76 **BE NOT NOBODY** - Vanessa Carlton - *A&M/Interscope*

- 77 **UNDER RUD SWEPT** - Alana Morrisette - *Motown/Warner Bros.*
- 78 **JIMMY EAT WORLD** - Jimmy Eat World - *ABCD/Virgin*
- 79 **FOUR LICKS** - The Rolling Stones - *ABCD/Virgin*
- 80 **SPIDER-MAN** - Soundtrack - *Roadrunner/UMG*
- 81 **J.O.S.E.** - HELLOUS ONES STILL ENVIY - *Fat Jue - Jive/Sony/Atlantic/AG*
- 82 **FEVER** - Kylie Minogue - *Capitol*
- 83 **TOTALY HITS 2002** - Various Artists - *Warner Music Group/BMG/Warner/Sony/Interscope*
- 84 **WORKSHOP** - Michael W. Smith - *Reunion/Zomba*
- 85 **THE SMITHER UNDO** - Rob Zombie - *Geffen/Interscope*
- 86 **THE GREAT DEPRESSION** - U2 - *Buff Byrd/Del Jam/UMG*
- 87 **TOTALY HITS 2001** - Various Artists - *Warner Bros./Zomba/Atlantic/Aceto*
- 88 **J.L.O.** - Jennifer Lopez - *Epac*
- 89 **WHOA, NELLY!** - Nelly Furtado - *DisarmWorks/Interscope*
- 90 **SET THE CURIOUS FLOW** - Tim McGraw - *Curb*
- 91 **THE LICK OF LOVE** - Diana Krall - *Warner/UMG*
- 92 **BRISWIRE FAIRYTALES** - Jack Johnson - *Empire/Universal/UMG*
- 93 **SOUTHERN HUMMINGBIRD** - Invert - *The Gold Mind/Interscope*
- 94 **1 - The Beatles** - *Apple/Capitol*
- 95 **THE REBIRTH OF RICK FRANKLIN** - Rick Franklin - *Capitol*
- 96 **ACOUSTIC SOUL** - Indigo - *Motown/UMG*
- 97 **THE FAULTOUT** - Defek - *TVT*
- 98 **82K** - *Epac*
- 99 **THE BEST OF BOTH WORLDS** - R. Kelly & Jay-Z - *Roc-A-Fella/Del Jam/UMG*
- 100 **NO MORE DREAMS** - Mary J. Blige - *MCA*
- 101 **I AM SAM** - *Capitol*
- 102 **SHAMELESS** - *DisarmWorks*
- 103 **BEHAVIOR** - *Warner Bros.*
- 104 **SAMANTHA** - *Sony/Atlantic*
- 105 **TARANTULA** - Mystikal - *Jive/Zomba*
- 106 **THIS IS THE** - The Strokes - *RCA*
- 107 **OCTOBER ROAD** - James Taylor - *Columbia/CRG*
- 108 **ALL THIS TIME** - Sting - *A&M/Interscope*
- 109 **CHRISTMAS MEMORIES** - *Barclay/Sony/Atlantic/CRG*
- 110 **MOULIN ROUGE** - *Soundtrack*
- 111 **ANTHOLOGY** - *Allen Art Farm - New Noise/DisarmWorks/Interscope*
- 112 **GREATEST HITS** - *Tim McGraw - Curb*
- 113 **THE VERY BEST OF ROD STEWART** - Rod Stewart - *Warner Bros.*
- 114 **RYE GOTTI PRESENTS THE INC** - Various Artists - *Murder Inc./Del Jam/UMG*
- 115 **NOW 7** - Various Artists - *EMI/Universal/Sony/Zomba/Virgin*
- 116 **FAITHFULLY** - Faith Evans - *Bad Boy/Aceto*
- 117 **ECSTASY** - *Avant - Magic Johnson/MCA*
- 118 **WINTER** - *Walt Disney - A&M/Columbia/CRG*
- 119 **CARINO PALMERO** - *The Celery - RCA*
- 120 **JUSTIFIED** - Justin Timberlake - *Jive/Zomba*
- 121 **AMERICA: A TRIBUTE TO HEROES** - Various Artists - *Interscope*
- 122 **DIARY OF A SINNER: 1ST ENTRY** - Peta Pablo - *Jive/Zomba*
- 123 **STRAIPPED** - *Christina Aguilera - RCA*
- 124 **THE BLUEPRINT** - *Del Jam/UMG*
- 125 **0. YAMU! ULTIMATE AEROSMITH HITS** - *Aerosmith - Columbia/CRG*
- 126 **THE SCORPION KING** - *Soundtrack - Universal/UMG*
- 127 **COTYLL UGLY** - *Soundtrack - Curb*
- 128 **LOVE WINDY** - *Clique - Star Line/Aceto*
- 129 **ALMOST THERE** - *Monique - IND/Mot/Warner Bros.*
- 130 **BETTER DAYS** - *Del Jam/UMG*
- 131 **MANOSQUAT** - *Argus - Star - J*
- 132 **THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING** - *Soundtrack - Reprise/Warner Bros.*

Continued on page YE-34



Eminem

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S-curve RECORDS

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(Music Charts)

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THE YEAR IN MUSIC 2002

billboard 200

BILLBOARD 200

Continued from page 15-32

- 133 BELIEVE — Yolanda Adams — Elektra/VEG
- 134 EVERYDAY — Dave Matthews Band — RCA
- 135 SONGS 4 WORKSH — SHOUT TO THE LORD — Various Artists — Integrity/Time Life
- 136 INTERNATIONAL SUPERHITS! — Green Day — Reprise/Warner Bros.
- 137 THE BLUEPRINT 2: THE GIFT AND THE CURSE — Jay-Z — Roc-A-Fella/Def Jam/UMG
- 138 [GHETTO LOVE] — Jahann — Diverse AM/Warner Bros.
- 139 MENDED — Marc Anthony — Columbia/CYG
- 140 A RUSH OF BLOOD TO THE HEAD — Coldplay — Capitol
- 141 SURVIVOR — Destiny's Child — Columbia/CYG
- 142 THUG HOLIDAY — Trick Daddy — Slip-N-Slide Atlantic/AG
- 143 GREATEST HITS — Kenny Chesney — BNA/RG
- 144 OH AARON — Aaron Carter — Jive/Zomba
- 145 NEW OLD SONGS (RE-MIX) — Limp Bizkit — Fly/Interscope
- 146 STEERS & STRIPES — Brooks & Dunn — Arista Nashville/VEG
- 147 SOUL SISTA — Kiki Wyatt — MCA
- 148 DROPS OF JUPITER — Train — Atlantic/Columbia/CYG
- 149 DOWN TO EARTH — Ozzy Osbourne — Epic
- 150 THE FIX — Scarface — Def Jam South/UMG
- 151 DISNEY'S LILO & STITCH — Soundtrack — Walt Disney
- 152 A GANGSTER AND A GENTLEMAN — Styles — Bullseye/Interscope
- 153 LOVEHATE/STRATEGY — Pipe Ratchet — DreamWorks/Interscope
- 154 TAKE OFF YOUR PANTS AND JACKET — Black 182 — MCA
- 155 LIFE GOES ON — Donald Jones — Interscope/Arista
- 156 HIGHLY EVOLVED — The Vines — Enginehead/Capitol
- 157 STICKS AND STONES — New Found Glory — Reprise/MCA
- 158 GOOD BLESS AMERICA — Various Artists — Columbia/CYG
- 159 ENCHANTMENT — Charlotte Church — Columbia/CYG
- 160 18 — Moby — V2
- 161 DIRTY VEGAS — Dirty Vegas — Capricorn/Capitol
- 162 MTV UNPLUGGED — Jay-Z — Roc-A-Fella/Def Jam/UMG
- 163 TOTALLY COUNTRY — Various Artists — BNA/RG
- 164 GUTTERFLOWER — Gus Go Go Dells — Warner Bros.
- 165 A WALK TO REMEMBER — Soundtrack — Epic
- 166 WOM HITS 2002 — Various Artists — EMI Christian/President/Mard/Spinnow
- 167 MALADROIT — Weezer — Geffen/Interscope
- 168 IN SEARCH OF... — N-E-R-D — Virgin
- 169 MARIO — Mario — 3rd Street/1
- 170 HARD CANDY — Counting Crows — Geffen/Interscope
- 171 GRAVITY — Our Lady Peace — Columbia/CYG
- 172 RAIN FLATS — Russell Fries — Line Street/Rainbow
- 173 I'M ALREADY THERE — Lowmista — BNA/RG
- 174 ALL FOR YOU — Janet — Virgin
- 175 ALL KILLER NO FILLER — Sum 41 — Island/UMG
- 176 WHITE BLOOD CELLS — The White Stripes — Third Man/V2
- 177 GOD'S FAVORITE — N.D.R.E. — Def Jam/UMG
- 178 NOW REVEALED — Columbia/CYG
- 179 LEMMY — Lemmy Kilmister — Virgin
- 180 XXX — Soundtrack — Universal/UMG
- 181 THE CONCERT FOR NEW YORK CITY — Various Artists — Columbia/CYG
- 182 SILVER LINING — Bonnie Raitt — Capitol
- 183 MIRVANA — Nirvana — DG/Geffen/Interscope
- 184 EYE-OPEN — Eve — Bullseye/Interscope
- 185 THE SICKNESS — The Sick — Geffen/Warner Bros.
- 186 RYDE OR DIE VOL. II: IN THE "R" WE TRUST — Various Artists — Bullseye/Interscope
- 187 COME TOGETHER — Third Day — Essential/Zomba
- 188 8 DAYS OF CHRISTMAS — Destiny's Child — Music World/Columbia/CYG
- 189 WHY? FORCEABLE ENTRY — Various Artists — Smack Down/Columbia/CYG
- 190 VOYAGE TO INDIA — India.Arie — Motown/UMG
- 191 COUNTRY GRAMMA — Nelly — Fo' Real/Universal/UMG



Pink

- 192 THUG MISSES — Khia Featuring DSO — Dirty Down/Artsia
- 193 MAN VS MACHINE — Xzibit — Loud/Columbia/CYG
- 194 GREATEST HITS — Leroy Royce — Virgin
- 195 ALL I HAVE — Anissa — Ray/Columbia/CYG
- 196 LIVING PROOF — Cher — Warner Bros.
- 197 MTV UNPLUGGED NO. 2.0 — Lauryn Hill — Columbia/CYG
- 198 500 DEGREEZ — Lil' Wayne — Cash Money/Universal/UMG
- 199 AMERICAN IDOL: GREATEST MOMENTS — Soundtrack — RCA
- 200 GHETTO FABULOUS — Fabolous — Desert Storm/Elektra/VEG

Top Billboard 200 Artists — Duo/Group

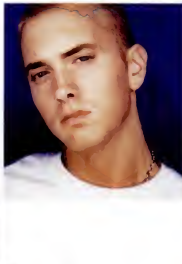
Pos. ARTIST (No. of Chart Times) Imp./Label

- 1 CREED (1) Windup
- 2 LINKIN PARK (2) Warner Bros.
- 3 NICKELBACK (2) Roadrunner/UMG
- 4 DIXIE CHICKS (1) Monument/Columbia/CYG
- (1) Monuments/Sony (Nashville)
- 5 THE MONTY PYTHON BAND (2) RCA
- (2) Bona Fide/AG
- 6 PUDDLE OF MUDD (1) Fearless/Geffen/Interscope
- 7 NO DOUBT (1) Interscope
- 8 P.O.D. (1) Atlantic/AG
- 9 SYSTEM OF A DOWN (1) American/Columbia/CYG
- 10 INCUBUS (1) Immortal/Epic

Top Billboard 200 Artists — Female

Pos. ARTIST (No. of Chart Times) Imp./Label

- 1 PINK (1) Arista
- 2 BRITNEY SPEARS (2) Jive/Zomba
- 3 SHAKIRA (3) Sony Discs
- 4 ASHANTI (1) Marlin Inc./A&M/UMG
- 5 AVRII LAYVONE (1) Arista
- 6 ENYA (1) Reprise/Warner Bros.
- 7 CELINE DION (2) Epic
- 8 ALICIA KEYS (1) J
- 9 JENNIFER LOVIE (2) Epic
- 10 MORAH JONES (1) Blue Note/Capitol



Eminem



Creed

Top Billboard 200 Artists — Male

Pos. ARTIST (No. of Chart Times) Imp./Label

- 1 EMINEM (2) Wad/Aftermath/Interscope
- 2 MELLY (2) Fo' Real/Universal/UMG
- 3 LUDACRIS (1) Disturbing The Peace/Def Jam South/UMG
- 4 GARTH BROOKS (2) Capitol/Motown
- 5 ALAN JACKSON (3) Arista Nashville/VEG
- 6 ENRIQUE IGLESIAS (1) Interscope
- (1) Universal
- 7 TOBY Keith (2) DreamWorks (Nashville)/Interscope
- 8 USHER (1) Arista
- 9 JA RULE (1) Marlin Inc./Def Jam/UMG
- 10 KENNY CHESNEY (2) BNA/RG

Top Billboard 200 Imprints

Pos. IMPRINT (No. of Chart Times)

- 1 COLUMBIA (84)
- 2 EPIC (34)
- 3 ARISTA (16)
- 4 JIVE (25)
- 5 ATLANTIC (36)
- 6 UNIVERSAL (45)

- 7 INTERSCOPE (12)
- 8 WARNER BROS. (20)
- 9 REPRIS (18)
- 10 RCA (16)
- 11 WIND-UP (5)
- 12 DEF JAM (16)
- 13 J (11)
- 14 DREAMWORKS (15)
- 15 ROADRUNNER (11)

Top Billboard 200 Labels

Pos. LABEL (No. of Chart Times)

- 1 ISLAND DEF JAM MUSIC GROUP (54)
- 2 COLUMBIA RECORDS GROUP (84)
- 4 WARNER BROS. (59)
- 5 EPIC (53)



Top Billboard 200 Distributors

Pos. DISTRIBUTOR (No. of Chart Times)

- 1 UNIVERSAL (280)
- 2 BMG (174)
- 3 SONY (158)
- 4 WEA (163)
- 5 EMI (107)
- 6 INDEPENDENTS (120)



Top Heatseekers Imprints

Pos. LABEL (No. of Chart Times)

- 1 COLUMBIA (9)
- 2 ATLANTIC (6)
- 3 DREAMWORKS (5)
- 4 ISLAND (4)
- 5 UNIVERSAL (4)



Top Heatseekers Labels

Pos. LABEL (No. of Chart Times)

- 1 WARNER BROS. (17)
- 2 COLUMBIA RECORDS GROUP (9)
- 3 CAPITOL (8)
- 4 ZOMBA (7)
- 5 INTERSCOPE (6)





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THE YEAR IN MUSIC 2002

Independent/Internet

Top Independent Artists

Pos. ARTIST (No. of Charted Titles) Imp./Label

1. **MANHHEIM STEAMROLLER** (2) *American Gramophone*
2. **DEFAULT** (1) *TVT*
3. **NICKEL CREEK** (2) *Sugar Hill*
4. **SEVENDUST** (1) *TVT*
5. **YING YANG TWINS** (1) *Call/Park/In the Paint/Koch*
6. **KHIA** (1) *Dirty Down/Artemis*
7. *Dirty Down*
8. **JIMMY BUFFETT** (1) *Mailboat*
9. **DREAM STREET** (1) *UFG/Idol*
9. **DASHBOARD CONFESSIONAL** (1) *Vagrant*
10. **LOUIE DEVITO** (4) *Dine Viny/Musica*

Top Independent Albums

Pos. TITLE — Artist — Imp./Label

1. **CHRISTMAS EXTRAORDINAIRE** — Mannheim Steamroller — *American Gramophone*
2. **THE FALLOUT** — Default — *TVT*
3. **THUG MISSES** — *Kiss Featuring DSD* — *Dirty Down/Artemis*
4. **AMMOSITY** — Sevendust — *TVT*
5. **ALLEY: THE RETURN OF THE YING YANG TWINS** — Ying Yang Twins — *Call/Park/In the Paint/Koch*
6. **FAIR SIDE OF THE WORLD** — Jimmy Buffett — *Mailboat*
7. **DREAM STREET** — Dream Street — *UFG/Idol*
8. **THE PLACES YOU HAVE COME TO FEAR THE MOST** — Dashboard Confessional — *Vagrant*
9. **THIS SIDE** — Nickel Creek — *Sugar Hill*
10. **ICONS** — *Roughly by Nature* — *TVT*
11. **NICKEL CREEK** — Nickel Creek — *Sugar Hill*
12. **REGGAE GOLD 2002** — Various Artists — *VP*
13. **ORACLE** — *Kitty* — *Artemis*
14. **IMX** — *IMX* — *T.U.G./New Line*
15. **IMAGINE** — *Evo Cassidy* — *Blue Street*
16. **FULL COLLAPSE** — Thursday — *Victory*
17. **VANS WARPED TOUR 2002 COMPILATION** — Various Artists — *Side One Dummy*
18. **A DEEPER FAITH** — John Tesh — *Faith All/Random City*
19. **KINGS OF CRUNK** — *U2* — *The East Side Boys* — *BMG/TVT*
20. **LOUIE DEVITO'S DANCE FACTORY** — Louie DeVito — *Dine Viny/Musica*
21. **HERE AT THE MAYFLOWER** — Barry Manilow — *Cancard*
22. **THE TRIALS AND TRIBULATIONS OF RUSSELL JONES** — *Dr. Barry Anselmi* — *R3/Reunion*
23. **HALLO & HORNS** — *Dirty Down* — *Blue Eye/Sugar Hill*
24. **PUNK-O-RAMA 7** — Various Artists — *Epitaph*
25. **THE RAINBOW CHILDREN** — *Prince* — *NPG/Redline*

Top Independent Imprints

Pos. IMPRINT (No. of Charted Titles)

1. **TVT** (5)
2. **AMERICAN GRAMAPHONE** (2)
3. **IN THE PAINT** (16)
4. **DIRTY DOWN** (2)
5. **SUGAR HILL** (2)
6. **VAGRANT** (6)
7. **MAILBOAT** (1)
8. **SIDE ONE DUMMY** (3)
9. **UFG** (1)
10. **DEE VEE** (4)



Mannheim Steamroller's Chip Davis



Norah Jones

Top Independent Labels

Pos. LABEL (No. of Charted Titles)

1. **TVT** (8)
2. **AMERICAN GRAMAPHONE** (2)
3. **KOOL** (25)
4. **ARTEMIS** (14)
5. **EPITAPH** (18)

Top Internet Artists

Pos. ARTIST (No. of Charted Titles) Imp./Label

1. **DAVE MATTHEWS BAND** (1) *RCA*
2. **NORAH JONES** (1) *Blue Note/Capitol*
3. **JOSH GROBAN** (1) *143/Rapine/Warner Bros.*
4. **BRUCE SPRINGSTEEN** (1) *Columbia/CYG*



Dave Matthews Band

5. **JAMES TAYLOR** (1) *Columbia/CYG*
6. **CELINE DION** (1) *Epic*
7. **DIXIE CHICKS** (1) *Monument/Columbia/CYG*
8. **ELVIS PRESLEY** (1) *RCA*
9. **ENYA** (1) *Rapine/Warner Bros.*
10. **DIANA KRALL** (2) *Verve/VG*

Top Internet Albums

Pos. TITLE — Artist — Imp./Label

1. **COME AWAY WITH ME** — Norah Jones — *Blue Note/Capitol*
2. **O BROTHER, WHERE ART THOU?** — Soundtrack — *Lost Highway/Mercury/Universal*
3. **BUSTED STUFF** — *Dead Matthews Band* — *RCA*
4. **JOSH GROBAN** — Josh Groban — *143/Rapine/Warner Bros.*
5. **THE RISING** — Bruce Springsteen — *Columbia/CYG*
6. **OCTOBER ROAD** — James Taylor — *Columbia/CYG*
7. **A NEW DAY HAS COME** — Calum Durr — *Epic*
8. **HOMER** — *Blue Chicks* — *Monument/Columbia/CYG*
9. **ELVIS: 30 #1 HITS** — *Elvis Presley* — *RCA*
10. **A DAY WITHOUT RAIN** — Enya — *Rapine/Warner Bros.*
11. **C'MON, C'MON** — Sheryl Crow — *A&M/America*
12. **ECHOES — THE BEST OF PINK FLOYD** — Pink Floyd — *Capitol*
13. **THE EMINEM SHOW** — Eminem — *Web/Aftermath/Interscope*
14. **SILVER LINING** — *Bonnie Raitt* — *Capitol*
15. **ULTIMATE MANILOW** — Barry Manilow — *BMG/Heritage/Arts*
16. **WEATHERED** — *Crown* — *Wind-up*
17. **THE LOOK OF LOVE** — *Diana Krall* — *Verve/VG*
18. **FOURTY LICKS** — *The Rolling Stones* — *ABKCO/Virgin*
19. **SONGS IN A MINOR** — *Alison Krauss* — *J*
20. **UNDER RUG SWEPT** — *Alana Marston* — *Musica/Musica*
21. **CHRISTMAS EXTRAORDINAIRE** — Mannheim Steamroller — *American Gramophone*
22. **ROOM FOR SQUARES** — John Mayer — *Aerovox/Columbia/CYG*
23. **AMERICA: A TRIBUTE TO HEROES** — Various Artists — *Interscope*
24. **HOW THAT'S WHAT I CALL CHRISTMAS!** — Various Artists — *EMI/Conifer/Sony/Universal/UMG*
25. **CHILI DI TOSCANA** — *Andrea Bocelli* — *Philips*

Top Internet Imprints

Pos. IMPRINT (No. of Charted Titles)

1. **COLUMBIA** (32)
2. **RCA** (7)
3. **REPRISE** (11)
4. **BLUE NOTE** (3)
5. **CAPITOL** (7)

COLUMBIA

Top Internet Labels

Pos. LABEL (No. of Charted Titles)

1. **COLUMBIA RECORDS GROUP** (32)
2. **WARNER BROS.** (27)
3. **INTERSCOPE** (27)
4. **CAPITOL** (15)
5. **RCA** (13)

COLUMBIA

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Billboard's #1 Indie Album
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Congratulations

THE YEAR IN MUSIC 2002

hot 100

Hot 100 Artists

See ARTIST (No. of Chart Titles) Impact/Label

- 1 **ASHANTI** (2) *Murder Inc./A&M/IDJMG*
(1) *Murder Inc./Def Jam/IDJMG*
(1) *Tenor Squad/Atlantic*
- 2 **MELLY** (3) *For Real/Universal/IDJMG*
(1) *Priority/Capitol*
(1) *Jive*
(1) *So So Def/Columbia*
- 3 **USHER** (2) *Arista*
(1) *Real Boy/Arista*
- 4 **BUCKLEBUSH** (2) *Roadrunner/IDJMG*
- 5 **JA RULE** (5) *Murder Inc./Def Jam/IDJMG*
(2) *Epic*
(1) *NCA*
- 6 **PINK** (4) *Arista*
- 7 **EMINEM** (2) *Web/Aftermath/Interscope*
(1) *Shady/Interscope*
- 8 **MARY J. BLIGE** (3) *NCA*
- 9 **JENNIFER LOPEZ** (4) *Epic*
- 10 **MURDER OF MURDO** (4) *Flawless/Geffen/Interscope*
- 11 **CREED** (2) *Windup*
- 12 **YANESSA CARLTON** (2) *A&M/Interscope*
- 13 **AVRIL LAVIGNE** (2) *Arista*
- 14 **THE CALLING** (1) *RCA*
- 15 **ENHANCER** (2) *Interscope*
- 16 **NO DOUBT** (2) *Interscope*
- 17 **MICHELLE BRANCH** (2) *Hawes/Warner Bros.*
(1) *Maverick*
(1) *Arista*
- 18 **SHAKIRA** (3) *Epic*
- 19 **LINKIN PARK** (2) *Warner Bros.*
- 20 **ALIYAN** (2) *Blackground*
(1) *Universal/Blackground/IDJMG*
- 21 **ALICIA KEYS** (2) *J*
(1) *Ruff Ryders/Interscope*
- 22 **LUDACRIS** (3) *Disturbing The Peace/Def Jam South/Columbia*
(1) *So So Def/Disturbing The Peace/Def Jam South/Columbia*
(1) *FB/Universal/IDJMG*
- 23 **P. DIDDY** (3) *Real Boy/Arista*
(2) *Epic*
(1) *J*
(1) *New Line/Epic*
(1) *Virgin*
(1) *Cash Money/Universal/IDJMG*
- 24 **FAT JOE** (3) *Tenor Squad/Atlantic*
- 25 **GINUWINE** (2) *Epic*
(1) *Real Boy/Arista*
(1) *The Gold Mind/Elektra/VEG*
(1) *Tenor Squad/Atlantic*
- 26 **JIMMYEATWORLD** (2) *DreamWorks*
- 27 **TOBY KEITH** (4) *DreamWorks (Nashville)*
- 28 **ALAN JACKSON** (4) *Arista Nashville*
- 29 **TWEET** (3) *The Gold Mind/Elektra/VEG*
- 30 **"N SYNG** (2) *Jive*
- 31 **TIM MCGRAW** (5) *Curb*
- 32 **CAM'RON** (2) *Real 4-Fella/Def Jam/IDJMG*
- 33 **BRANDY** (2) *Atlantic*
- 34 **CHANG DAVID** (3) *Wildstar/Atlantic*
- 35 **MUSIQ** (2) *Def Soul/IDJMG*
- 36 **EVE** (3) *Ruff Ryders/Interscope*
- 37 **THE "MISERABLEMANOR" ELLIOTT** (3) *The Gold Mind/Elektra/VEG*
(1) *Real Boy/Arista*
(1) *Virgin*
(1) *L.A. Confidential/Elektra/VEG*
- 38 **KYLIE MINOGUE** (2) *Capitol*
- 39 **GEORGE STRAIT** (3) *NCA Nashville*
- 40 **FATH EVANS** (2) *Real Boy/Arista*
- 41 **THE REALITY** (2) *Def Jam/IDJMG*
- 42 **DIXIE CHICKS** (2) *Monument/EMN*
(1) *Monument*
- 43 **DEFAULT** (1) *TVT*
- 44 **MARIO** (1) *J*
(1) *3rd Street/J*



Nickelback

- 44 **KENNY CHESNEY** (3) *BNA*
- 45 **BUSTA RHYMES** (3) *J*
- 46 **BKZ** (4) *Epic*
- 47 **DIG TYPERS** (2) *Cash Money/Universal/IDJMG*
- 48 **JOHN MAYER** (2) *Arista/Columbia*
- 49 **SHERYL CROW** (2) *A&M/Interscope*
(1) *Long/Atlantic/Universal South*
- 50 **STAINED** (3) *Play/Elektra/VEG*

Hot 100 Singles & Tracks

See TITLE (Artist) Impact/Label

- 1 **HOW YOU REMIND ME** — Nickelback — *Roadrunner/IDJMG*
- 2 **FOOLISH** — Ashanti — *Murder Inc./A&M/IDJMG*
- 3 **HOT IN HERRE** — Nelly — *For Real/Universal/IDJMG*
- 4 **DILEMMA** — Nelly Featuring Kelly Rowland — *For Real/Universal/IDJMG*
- 5 **WHEREVER YOU WILL GO** — The Calling — *RCA*
- 6 **A THOUSAND MILES** — Vanessa Carlton — *A&M/Interscope*
- 7 **IN THE END** — Linkin Park — *Warner Bros.*
- 8 **WHAT'S YOUR FAVORITE** — Fat Joe Featuring Ashanti — *Tenor Squad/Atlantic*
- 9 **I GOT IT BAD** — Usher — *Arista*
- 10 **BLURRY** — Puddle of Mudd — *Flawless/Geffen/Interscope*
- 11 **COMPLICATED** — Avril Lavigne — *Arista*
- 12 **ALWAYS ON TIME** — Ja Rule Featuring Ashanti — *Murder Inc./Def Jam/IDJMG*
- 13 **AIN'T IT FUNNY** — Jennifer Lopez Featuring Ja Rule — *Epic*
- 14 **THE MIDDLE** — Jimmy Eat World — *DreamWorks*
- 15 **I NEED A GIRL (PART ONE)** — P. Diddy Featuring Usher & Loon — *Real Boy/Arista*
- 16 **U DON'T HAVE TO CALL** — Usher — *Arista*
- 17 **FAMILY AFFAIR** — Mary J. Blige — *NCA*
- 18 **I NEED A GIRL (PART TWO)** — P. Diddy & Ginuwine Featuring Loon, Monica, and Jimmy Eat World — *Real Boy/Arista*
- 19 **GANGSTA LUVVY** — Eve Featuring Alicia Keys — *Real Boy/Arista*
- 20 **MY SACRIFICE** — Creed — *Windup*
- 21 **WITHOUT ME** — Eminem — *Web/Aftermath/Interscope*
- 22 **NERO** — Enrique Iglesias — *Interscope*
- 23 **ALL YOU WANTED** — Michelle Branch — *Maverick/Warner Bros.*
- 24 **GET THE PARTY STARTED** — Pink — *Arista*
- 25 **NERO** — Ched Kopper Featuring Ivory Saint — *Columbia/Roadrunner/IDJMG*
- 26 **WASTING MY TIME** — Defunkt — *TVT*
- 27 **ONE LAST BREATH** — Creed — *Windup*
- 28 **WHENEVER, WHEREVER** — Shakira — *Epic*
- 29 **I'M GONNA BE ALRIGHT** — Jennifer Lopez Featuring N'Sync — *Epic*
- 30 **ON BOY** — Cam'ron Featuring Junior Sanchez — *Real 4-Fella/Def Jam/IDJMG*
- 31 **HEAVEN** — DJ Sammy & Venus Featuring DJ — *Babbies*
- 32 **HEY BABY** — No Doubt Featuring Bounty Killer — *Interscope*
- 33 **GIRLFRIEND** — N'Sync Featuring Nelly — *Jive*
- 34 **JUST A FRIEND 2002** — Masta-J — *J*
- 35 **SOAK UP THE SUN** — Sheryl Crow — *A&M/Interscope*
- 36 **DO NOT LET ME GO** — Pink — *Arista*
- 37 **NOTHING** — N.E.R.G. — *Def Jam/IDJMG*
- 38 **COOPS (OH MY)** — Tenor — *The Gold Mind/Elektra/VEG*
- 39 **A MOMENT LIKE THIS** — Kelly Clarkson — *RCA*
- 40 **ADDICTIVE** — Earth Roots Featuring Raim — *Aftermath/Interscope*
- 41 **HAPPY** — Ashanti — *Murder Inc./A&M/IDJMG*
- 42 **NO SUCH THING** — John Mayer — *Arista/Columbia*
- 43 **JUST LIKE A PILL** — Pink — *Arista*
- 44 **DOWNS 4 U** — Jay-Z Featuring The Life — *Featuring Jay-Z, Aesop, Ched Kopper & Vito — Murder Inc./Def Jam/IDJMG*
- 45 **CAN'T GET MY HEAD UP** — Kyle Meneque — *Capitol*



Ashanti

- 46 **SUPERMAN (IT'S NOT EASY)** — Five for Fighting — *Arista/Columbia*
- 47 **CLEANIN' OUT MY CLOSET** — Eminem — *Web/Aftermath/Interscope*
- 48 **HALFCRACK** — Music — *Def Soul/IDJMG*
- 49 **LIGHTS, CAMERA, ACTION!** — Mr. Cheeks — *Universal/IDJMG*
- 50 **STILL I'VE** — Big Tymers — *Cash Money/Universal/IDJMG*
- 51 **A WORKING WOMAN** — Alicia Keys — *J*
- 52 **7 DAYS** — Craig David — *Wildstar/Atlantic*
- 53 **NET MA** — Cam'ron Featuring Junior Sanchez, Freeway, Luky & Toys — *Real 4-Fella/Def Jam/IDJMG*
- 54 **WORK IT** — Missy "Misdemeanor" Elliott — *The Gold Mind/Elektra/VEG*
- 55 **MOVE** — N'Sync — *Interscope*
- 56 **Disobedient The Peace** — Def Jam South/IDJMG
- 57 **CAN'T FIGHT THE MOONLIGHT** — Lashon Rimes — *Curb*
- 58 **ESCAPE** — Enrique Iglesias — *Interscope*
- 59 **MORE THAN A WOMAN** — Ashanti — *Blackground*
- 60 **NELLA GOOD** — No Doubt — *Interscope*
- 61 **I LOVE YOU** — Faith Evans — *Real Boy/Arista*
- 62 **GOTTA GET THRU THIS** — Daniel Bedingfield — *Island/IDJMG*
- 63 **PASS THE COUNTRYOVER PART II** — Busta Rhymes Featuring P. Diddy & Pharell — *J*
- 64 **LOSE YOURSELF** — Eminem — *Shady/Interscope*
- 65 **BUTTERFLIES** — Michael Jackson — *Epic*
- 66 **WHAT ABOUT US?** — Brandy — *Arista*
- 67 **UNDERHEATH YOUR CLOTHES** — Shakira — *Epic*
- 68 **RAINY DATE** — Herbie Hancock — *Big Fish/Interscope*
- 69 **DIFFERENCES** — Ginuwine — *Epic*
- 70 **IF I COULD GO** — Alicia Martinez Featuring L'Lo & Sessio — *Elektra/VEG*
- 71 **THE WHOLE WORLD** — Outkast Featuring Kelly Miller — *Arista*
- 72 **UNDERHEATH IT ALL** — No Doubt Featuring Lady Saw — *Interscope*
- 73 **CARAMEL** — City High Featuring Eve — *Boyz*
- 74 **LOVE U BETTER** — LL Cool J — *Def Jam/IDJMG*
- 75 **GIMME THE LIGHT** — Sean Paul — *Black Shadow/2 Hot/VP/Atlantic*
- 76 **GONE** — N'Sync — *Jive*
- 77 **LVITM** — T-Pain — *For Real/Interscope*
- 78 **ROLL OUT (MY BUSINESS)** — Ludacris — *Disturbing The Peace/Def Jam South/IDJMG*
- 79 **HERE'S GONE** — Goo Goo Dolls — *Warner Bros.*
- 80 **NO MORE DREAMS** — Mary J. Blige — *NCA*
- 81 **DAYS GO BY** — Dirty Heads — *Candace/Capitol*
- 82 **BABY** — Ashanti — *Murder Inc./A&M/IDJMG*
- 83 **THE GOOD STUFF** — Kenny Chesney — *BNA*
- 84 **YES THUGGINS!** — Jay-Z Featuring R. Kelly — *Tenor Squad/Atlantic*
- 85 **GOOD MORNING BEAUTIFUL** — Steve Holy — *Curb*
- 86 **ROCK THE ROAD** — Ashanti — *Blackground*
- 87 **DRIVE (FOR DADDY GENE)** — Alan Jackson — *Arista Nashville*
- 88 **STANDING STILL** — Jay-Z — *Atlantic*
- 89 **ANYTHING** — Jay-Z Featuring Ne-Yo — *Divine MML/Warner Bros.*
- 90 **FULL MOON** — Brandy — *Atlantic*
- 91 **UN NUM** — B2K — *Epic*
- 92 **A NEW DAY HAS COME** — Celina Dizon — *Epic*
- 93 **TURN OFF THE LIGHT** — Nelly Furtado — *DreamWorks*
- 94 **LIVING AND LYING WELL** — George Strait — *NCA Nashville*
- 95 **MY LIST** — Kelly Keith — *DreamWorks (Nashville)*
- 96 **HANDS TOGO** — Alicia Martinez — *Maverick/Rapino*
- 97 **SKIBER BOY** — Avril Lavigne — *Arista*
- 98 **LONG TIME GONE** — Dave Cooks — *Monument/EMN*
- 99 **WHERE WERE YOU (WHEN THE WORLD STOPPED)** — Alan Jackson — *Arista Nashville*
- 100 **I LOVE YOU** — Justin Timberlake — *Jive*
- 101 **I DOH** — Eve — *Arista*

81% Hot 100 Singles • 86% Hot R&B Singles

The POWER of Success

2002

The Power of ASCAP Membership In 2002

It was another banner year. Not only did we sweep the charts in nearly every category, our membership grew dramatically. Including, pictured here, some of the biggest names in music, who we've recently welcomed to ASCAP. Not surprising. We are the only US Performing Rights Organization run by its members, people who create music. This means every member is given a voice. As 2002 has once again proven, that kind of advantage leads to success.

The
ADVANTAGE
of ASCAP



MARILYN BERGMAN | PRESIDENT
& CHAIRMAN OF THE BOARD

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70% Top 40 Adult
•
70% Modern Rock Tracks
•
73% Mainstream Rock Tracks
•
70% Mainstream Rock Tracks

92% Hot Rap Singles • 73% Hot Country Singles & Tracks • 78% Hot Latin Tracks

Copyrighted material

THE YEAR IN MUSIC 2002

hot 100

Hot 100 Artists—Duo/Group

Pos. ARTIST (No. of Chart Titles) Imprint/Label

- 1 NICKELBACK (2) Roadrunner/UMMG
- 2 PUDDLE OF MUDD (4) Elektra/Geffen/Interscope
- 3 CREED (2) Windup
- 4 THE CALLING (1) RCA
- 5 NO DOUBT (3) Interscope
- 6 LINKIN PARK (2) Warner Bros.
- 7 JIMMY EAT WORLD (2) DreamWorks
- 8 'N SYNC (2) Jive
- 9 DIXIE CHICKS (2) Monument/EMM
- (1) Monument
- 10 DEFAULT (1) TVT

Hot 100 Artists—Female

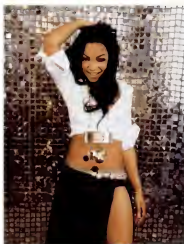
Pos. ARTIST (No. of Chart Titles) Imprint/Label

- 1 ASHANTI (2) Murder Inc./Jive/UMMG
- (2) Murder Inc./Def Jam/UMMG
- (1) Terror Squad/Atlantic
- 2 PINK (4) Arista
- 3 MARY J. BLIGE (3) MCA
- 4 JENNIFER LOPEZ (4) Epic
- 5 VANESSA CARLTON (2) A&M/Interscope
- 6 AVRIL LAVIGNE (2) Arista
- 7 MICHELLE BRANCH (2) Motown/Warner Bros.
- (1) Arista
- 8 SHAKIRA (2) Epic
- 9 AALIYAH (2) Blackground
- (1) Universal/Blackground/UMMG
- 10 ALICIA KEYS (3) J
- (1) Ruff Ryders/Interscope

Hot 100 Artists—Male

Pos. ARTIST (No. of Chart Titles) Imprint/Label

- 1 NELY (3) Fo' Real/Universal/UMMG
- (1) Priority/Capitol
- (1) Jive
- (1) So So Def/Columbia
- 2 USHER (2) Arista
- (1) Bad Boy/Arista
- 3 JA RULE (5) Murder Inc./Def Jam/UMMG
- (2) Epic
- (1) MCA
- 4 ENHANCER (2) Wb/Aftermath/Interscope
- (1) Shady/Interscope
- 5 ENRIQUE IGLESIAS (2) Interscope
- 6 LUDACRIS (2) Distributing The Peace/Def Jam South/UMMG
- (1) So So Def/Distributing The Peace/Def Jam South/Columbia
- (1) FB/Universal/UMMG
- 7 P. DIDDY (2) Bad Boy/Arista
- (2) Epic
- (1) Jive
- (1) Nine Lives/Epic
- (1) Virgin
- (1) Cash Money/Universal/UMMG
- 8 FAT JOE (3) Terror Squad/Atlantic
- 9 GUNWINE (2) Epic
- (1) Bad Boy/Arista
- (1) The Cold Wind/Windup/EEG
- (1) Terror Squad/Atlantic
- 10 TORY KEITH (4) DreamWorks (Nashville)



Ashanti



Nelly



Nickelback

Hot 100 Imprints

Pos. IMPRINT (No. of Chart Titles)

- 1 ARISTA (21)
- 2 EPIC (23)
- 3 DEF JAM (20)
- 4 INTERSCOPE (10)
- 5 UNIVERSAL (21)
- 6 J (15)
- 7 ARISTA NASHVILLE (14)
- 8 BAD BOY (7)
- 9 JIVE (15)
- 10 RCA (9)
- 11 ROADRUNNER (4)
- 12 MURDER INC. (8)
- 13 WARNER BROS. (8)
- 14 ATLANTIC (10)
- 15 COLUMBIA (16)

Hot 100 Labels

Pos. LABEL (No. of Chart Titles)

- 1 ISLAND DEF JAM MUSIC GROUP (39)
- 2 INTERSCOPE (31)
- 3 ARISTA (23)
- 4 EPIC (27)
- 5 UNIVERSAL MOTOWN RECORDS GROUP (28)



The Neptunes

Hot 100 Producers

Pos. PRODUCER (No. of Chart Titles)

- 1 THE NEPTUNES (18)
- 2 RY GOTTI (12)
- 3 TIMBALAND (13)
- 4 JOHN KURTZWEIL (6)
- 5 J (6)
- 6 RICK PARASARH (3)
- 7 RON FAIR (2)
- 8 THE MATRIX (2)
- 9 BRYAN-MICHAEL COX (8)
- 10 MARK TANNER (1)

Hot 100 Singles Sales

Pos. TITLE —Artist —Imprint/Label

- 1 A MOMENT LIKE THIS —Kelly Clarkson —RCA
- 2 UN MUM —Epic —Arista
- 3 LIGHTS, CAMERA, ACTION! —Mc Chael —Universal/UMMG
- 4 MUSH LIL' LADY —Cory Feeding U? Ramon —Nocturne/Motown/UMMG
- 5 GIRLFRIEND —'N Sync Featuring Nelly —Jive
- 6 A THOUSAND MILES —Vanessa Carlton —A&M/Interscope
- 7 HOW YOU REMIND ME —Nickelback —Roadrunner/UMMG
- 8 CAN'T FIGHT THE MOONLIGHT —Loken Rimes —Curb
- 9 THE STAR SPANGLED BANNER —Whitney Houston —Arista
- 10 AM TO PM —Christina Aguilera —Def Jam/UMMG
- 11 GOD BLESS THE USA —Lene Grenved —Curb
- 12 ROUND AND ROUND —Janel & Method Man —Def Jam/UMMG
- 13 WHERE THE STARS AND STRIPES AND THE EAGLE FLY —Aaron Tippin —Lytic Street
- 14 A LITTLE LESS CONVERSATION —Eli Presley vs JXL —RCA
- 15 LONG TIME COME —Dixie Chicks —Monument/EMM
- 16 ONLY TIME —Eve —Ruff Ryders
- 17 IT'S THE WEEKEND —U2 —Hollywood
- 18 DON'T MESS WITH MY MAN —Norel Featuring Brian & Brandon Casey —Jive
- 19 TWO WRONGS —Wyclef Jean Featuring Claudette Ortiz —Columbia
- 20 FAMILY AFFAIR —Mary J. Blige —MCA
- 21 DIE ANOTHER DAY —Madonna —Warner Bros.
- 22 DAINIS WIT WOOLFEZ —Shirley —Foxy/ECMO
- 23 US AGAINST THE WORLD —Play —Music World/Columbia

ARISTA

ISLAND
MUSIC GROUP

THE YEAR IN MUSIC 2002

hot 100



KELLY CLARKSON

WANT YOUR LOVE
A MOMENT LIKE THIS

- 24 FEELS GOOD (DON'T WORRY BOUT A THING) —
Naughty by Nature Featuring 3W — TVT
- 25 NEVER TOO FAR/HERO MEDLEY — March Camy —
Virgin
- 26 AMERICA THE BEAUTIFUL — Evan Presley — RCA
- 27 I DO! — Iyaz — Aristo
- 28 HEAVEN — DJ Sammy & Vana Featuring Du — Robbins
- 29 WHEREVER YOU WILL GO — The Calling — RCA
- 30 HEYER — Alexander Perez — Powerhouse/Universal/UMG
- 31 HIT 'EM UP STYLE (POOPS) — Blu Cantrell —
RedZone/Arista

- 32 RALLI'N' BOY — No Good — ARTSdirect
- 33 THE RISING — Bruce Springsteen — Columbia
- 34 MOVE IT LIKE THIS — Baha Men — S-Curve/Capitol
- 35 EVERYTHING U R — Lindsay Pagano — Warner Bros.
- 36 GOD BLESS AMERICA — Daniel Rodriguez — Marchand
- 37 SONG FOR THE LONELY — Cher — Warner Bros.
- 38 I DON'T WANT TO MISS A THING — Jaucheth —
Columbia
- 39 DAY & NIGHT — Iyaz Featuring Jadenis — Aristo
- 40 THAT WAS THEN — Ray Jones Jr. Featuring Dave Hollister,
Percy & Hake the Rapper — Body Head
- 41 OSAMA-YO MAMA — Ray Stevens — Curb
- 42 MY SWEET LORD — George Harrison — grame/Capitol
- 43 SLOW DANCE — Los Meslery — Justice
- 44 7 DAYS — Craig David — Windup/Warner
- 45 REVOLUTION — Stone Temple Pilots — Atlantic
- 46 I DON'T REALLY KNOW — Brandy Mezz Scott —
Hearnsay/Jones
- 47 FOR ALL TIME — Soluna — DreamWorks
- 48 GRINDIN' — Olisa — Star Trak/Arista
- 49 PUT YOUR ARMS AROUND ME — Natural — Irons
- 50 WHERE THE PARTY AT — Jagged Edge With Kelly —
So So Def/Columbia

Hot 100 Airplay

Pos. Title — Artist — Imp./Label

- HOW YOU REMIND ME — Nickelback —
Roadrunner/UMG
- 2 FOCUSIN' — Ashanti — Murder Inc./A&M/UMG
- 3 HOT IN HERRE — Nelly — Fe' Real/Universal

- 4 DILEMMA — Nelly Featuring Kelly Rowland — Fe' Real/
Universal/UMG
- 5 WHEREVER YOU WILL GO — The Calling — RCA
- 6 IN THE END — Linkin Park — Warner Bros.
- 7 WHAT'S LOVIN' — Fat Joe Featuring Ashanti — Jive
- 8 U GOT IT BAD — Usher — Aristo
- 9 A THOUSAND MILES — Vanessa Carlton — A&M/
Interscope
- 10 BLURRY — Puddle of Mudd — Flawless/Geffen/Interscope
- 11 ALWAYS ON TIME — Jo Rule Featuring Ashanti — Murder
Inc./Def Jam/UMG
- 12 AIN'T IT FUNNY — Jennifer Lopez Featuring Jo Rule — Epic
- 13 COMPLICATED — Avril Lavigne — Aristo
- 14 THE MIDDLE — Jimmy Eat World — DreamWorks
- 15 I NEED A GIRL (PART ONE) — P. Diddy Featuring Usher
& Loon — Bad Boy/Arista
- 16 U DON'T HAVE TO CALL — Usher — Aristo
- 17 I NEED A GIRL (PART TWO) — P. Diddy & Ginuwine
Featuring Loon, Mario Winans & Tammy Buggart —
Bad Boy/Arista
- 18 GANGSTA LOVIN' — Eve Featuring Alicia Keys — Ruff
Rydaz/Interscope
- 19 FAMILY AFFAIR — Mary J. Blige — MCA
- 20 MY SACRIFICE — Creed — Windup
- 21 WITHOUT ME — Eminem — Web/Aftermath/Interscope
- 22 HERO — Enrique Iglesias — Interscope
- 23 ALL YOU WANTED — Michelle Branch — Howie/Def
Jam/Warner Bros.
- 24 GET THE PARTY STARTING — Pink — Aristo
- 25 HERO — Chad Kroeger Featuring Iyaz Scott —
Columbia/Roadrunner/UMG
- 26 WASTING MY TIME — Default — TVT
- 27 ONE LAST BREATH — Creed — Windup

- 28 WHENEVER, WHEREVER — Shelia — Epic
- 29 OH BOY — Cam'ron Featuring Juke Saxtona —
Roc-A-Fella/Def Jam/Interscope
- 30 I'M GONNA BE ALRIGHT — Jennifer Lopez Featuring
Nas — Epic
- 31 HEY BABY — No Doubt Featuring Bounty Killer — Interscope
- 32 SOAK UP THE SUN — Sheryl Crow — A&M/Interscope
- 33 JUST A FRIEND 2002 — Mariah Carey — J
- 34 HEAVEN — DJ Sammy & Vana Featuring Du — Robbins
- 35 ADDICTIVE — Ruff Harts Featuring Rakim —
Aftermath/Interscope
- 36 HOTIN' — N.O.R.E. — Def Jam/UMG
- 37 DON'T LET ME GET ME — Pink — Aristo
- 38 OOPS (OH MY) — Tovee — The Gold Mind/Elektron/EEG
- 39 HO SUCH THING — John Mayer — Warner/Columbia
- 40 JUST LIKE A PILL — Pink — Aristo
- 41 HALFCRAZY — Monica — Def Soul/UMG
- 42 DOWN 4 U — Jiv Gotti Presents The Inc. Featuring Jo Rule,
Ashanti, Chanté Balthmore & Vito — Murder Inc./Def Jam/
UMG
- 43 HAPPY — Jadenis — Murder Inc./A&M/UMG
- 44 CLEAHY' OUT MY CLOSET — Eminem — Web/
Aftermath/Interscope
- 45 A WOMAN'S WORTH — Alicia Keys — J
- 46 SUPERMAN (IT'S HOT EASY) — Five for Fighting —
Arista/Columbia
- 47 GIRLFRIEND — 'N Sync Featuring Kelly — Jive
- 48 HEY MA — Cam'ron Featuring Juke Saxtona, Frankie J & Iyaz —
Roc-A-Fella/Def Jam/UMG
- 49 WORK IT — Heavy "Missunderstood" (Feat) — The Gold
Mind/Elektron/EEG
- 50 CAN'T GET YOU OUT OF MY HEAD — Kyle
Minogue — Capitol

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TOURING CHARTS

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HOW THE TOURING CHARTS ARE COMPILED

BY BOB ALLEN

Retail sales and radio airplay are major avenues for determining who's hot in the music business, but, for venue managers and concert promoters, the name of the game is selling tickets. Billboard tracks concert ticket sales, compiling statistics that determine the hottest acts and the industry's most productive markets. The annual Boxscore charts paint a picture of the year's concert activity by calculating rankings based on ticket sales at concert facilities throughout the world.

Box-office totals are report-

ed by a variety of sources, but most reports come from the concert promoters. Representatives of the venue—usually the public-relations or promotions departments—will often report their own box-office totals. Occasionally, reports will come from either a booking agent or artist manager, but the bulk of the box-office data comes from the promoter or the venue. If totals are reported by more than one source, the promoter's report takes precedence.

DATA DEADLINES

Generally, totals are

reported within a few days of the performance. Some sources will report totals for the entire year at one time, but that's not typical. Most reporting is done throughout the year on a regular basis.

There are time restrictions for when a reported concert can be included in our published weekly chart. A Boxscore is eligible to appear on the weekly chart if the show date is no more than seven weeks prior to the issue date. All concert totals are accepted for the annual recaps, but, to appear on the weekly chart, they must be current.

Older totals are added to the database to be included in year-end rankings and on Billboard.com, but will not appear in the published weekly chart.

Throughout the year, the weekly deadline for reporting box-office data is Tuesday at 5 p.m. (Central Time). The totals that are reported by deadline are included in the following week's issue. Billboard's issue date is Saturday of the following week, so totals that made the deadline on Tuesday, Dec. 10, for example, appeared in the Dec. 21 issue.

Continued on page YE-44



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Top 25 Tours

Based on Gross, Compiled From Documents Nos. 28, 2001–Nov. 25, 2002

No.	Art	Total Gross/Total Attendances/Total Capacity/No. of Shows/No. of Sallets		
1.	Paul McCartney \$129,165,542	990,877	1,014,357	58 41
2.	Cher \$67,624,323	1,012,837	1,081,817	83 36
3.	Billy Joel & Elton John \$66,004,441	613,339	619,724	34 24
4.	Devo Matthews Band \$52,770,676	1,359,351	1,373,410	67 49
5.	Neil Diamond \$53,304,487	911,350	914,265	68 50
6.	Britney Spears \$43,699,509	779,935	812,099	53 36
7.	Aerosmith \$38,998,023	779,827	914,511	51 10
8.	Creed \$37,149,534	889,828	1,256,626	81 23
9.	Crosby, Stills, Nash & Young \$35,018,545	438,022	520,801	40 8
10.	Eagles \$34,899,563	387,444	387,444	31 31
11.	'N Sync \$34,634,410	535,606	606,304	37 5
12.	The Who \$28,575,797	370,050	431,286	25 6
13.	Jimmy Buffett \$27,834,831	614,086	616,822	31 18
14.	Rush \$27,142,202	601,525	992,716	63 4
15.	Ozzy \$26,297,451	531,820	609,420	29 4
16.	Bruce Springsteen \$25,260,493	347,574	364,415	22 17
17.	Barry Manilow \$23,849,261	420,753	562,646	92 31
18.	Kenny Chesney \$22,688,872	883,813	1,130,510	88 22
19.	Toby Keith \$21,332,415	770,513	947,733	80 31
20.	Tool \$20,753,410	579,437	694,491	73 24
21.	Blind-182 & Green Day \$19,649,130	632,491	796,114	45 16
22.	George Strait \$19,588,970	377,341	417,234	24 9
23.	Brooks & Dunn \$19,516,040	590,063	850,575	60 10
24.	Alan Jackson \$18,783,313	542,984	776,831	58 8
25.	Santana \$16,821,175	426,431	640,106	38 7

YEAR IN MUSIC

TOURING

COMPILING THE CHARTS

Continued from page YE-42

The last deadline of the chart year always falls in the last week of November; this year's final deadline was Monday, Nov. 25 (instead of Tuesday, because of the Thanksgiving holiday). Totals included in these charts are determined from reported totals received the day after the 2001 deadline, which was Wednesday, Nov. 28, 2001, through the 2002 deadline, which was Monday, Nov. 25.

BOXSCORE BASICS

Boxscores typically include totals from a single performance by a headliner in one location; however, more than one performance by a headliner is still counted as one Boxscore if the shows are on consecutive days or come as part of a single setup at the same venue. Multiple shows are still counted together, even if the run includes dark days. A case in point: Billy Joel and Elton John's three-performance run at Continental Airlines Arena on Oct. 2, 4 and 8. Even though there

were dark days, it was still considered one Boxscore entry since the show setup remained the same throughout the entire period. When a headliner strikes the set, plays another venue and then returns to the first venue for a second show, the two performances are only counted together if the shows occurred during the same general time period and the tickets for each show were sold at the same time. They are not combined as one Boxscore entry if an artist

Continued on page YE-46



Top 25 Promoters

Based on Gross, Compiled From Documents Nos. 28, 2001–Nov. 25, 2002

No.	Promoter(s)/Total Gross-All Promotions/Total Gross-Sole Promotions/Total Attendances/No. of Shows/No. of Sallets				
1.	Clear Channel Entertainment	\$1,106,138,319	\$947,338,967	26,977,903	6,117 1,368
2.	House of Blues Concerts	\$164,648,212	\$114,183,856	4,131,076	1,013 411
3.	Concerts West	\$145,950,474	\$65,131,239	2,004,231	181 125
4.	Nederlander Organization	\$32,166,072	\$14,656,902	1,835,271	147 53
5.	Metropolitan Entertainment	\$49,429,523	\$27,093,451	1,296,283	279 113
6.	Jam Productions	\$48,063,909	\$31,314,464	1,258,143	500 234
7.	Jack Uthick Presents	\$44,156,578	\$12,732,566	1,053,804	287 78
8.	CIE Events	\$31,627,219	0	901,695	82 34
9.	OCEA Presents	\$24,545,116	0	729,443	62 33
10.	Fantasma Productions	\$22,732,402	\$12,454,809	509,152	159 69
11.	Kyodo Tokyo	\$22,615,109	\$22,615,109	200,713	5 0
12.	Apragae Entertainment Group	\$21,596,726	0	372,768	30 30
13.	Varnell Enterprises	\$17,426,780	\$16,191,293	342,661	31 16
14.	Michael Chugg Entertainment	\$15,643,636	0	352,140	81 53
15.	Marshall Arts Ltd.	\$14,333,140	0	104,962	7 7
16.	Beaver Productions	\$12,328,108	\$11,964,770	358,710	62 46
17.	Jacobson Entertainment	\$11,610,570	0	227,041	27 27
18.	Goldenvoice	\$10,022,407	\$2,176,607	319,154	44 19
19.	Outback Concerts	\$9,655,827	\$5,733,007	257,129	70 15
20.	Atlanta Worldwide Touring	\$7,088,805	\$2,739,676	222,301	21 10
21.	442, Inc.	\$5,419,704	\$824,460	87,786	11 7
22.	Neyman Entertainment	\$5,261,278	\$2,059,294	107,100	22 0
23.	Premier Productions	\$4,173,342	\$3,434,437	25,810	30 3
24.	RAC Productions	\$4,766,524	0	136,125	16 0
25.	Cardenas/Fernandez & Associates	\$4,255,475	\$2,880,404	73,530	16 2

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THE YEAR IN MUSIC 2002

TOURING

Top 10 Venues

CAPACITIES 5,000 OR LESS

Ranked by Gross, Compiled From *Billboard* Nov. 26, 2001–Nov. 23, 2002

No.	Venue	Capacity	Total Gross	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1.	Fox Theatre, Atlanta, Ga.	4,600	\$32,497,636	772,731	1,276,274	280	4
2.	Temple Hoyne Beall Theatre, Denver, Colo.	2,830	\$25,009,424	510,434	671,845	240	80
3.	Fox Theatre, Detroit, Mich.	4,800	\$23,759,250	627,481	975,310	216	24
4.	Rosemont Theatre, Rosemont, Ill.	4,300	\$17,210,637	330,203	495,409	134	4
5.	The Bushnell, Hartford, Conn.	2,799	\$11,200,178	219,536	288,547	140	22
6.	Beacon Theatre, New York, N.Y.	2,900	\$11,010,958	216,027	240,384	81	22
7.	carverholder.com Outside Theatre, Wallingford, Conn.	4,800	\$10,787,396	293,047	419,411	114	4
8.	Tampa Bay Performing Arts Center, Mosconi Hall, Tampa, Fla.	2,600	\$10,294,637	220,294	281,550	108	11
9.	Ruth Eckerd Hall, Clearwater, Fla.	2,174	\$9,505,345	240,941	282,452	147	57
10.	Tennessee Performing Arts Center, Jackson Hall, Nashville, Tenn.	2,462	\$9,402,945	222,732	294,365	120	1

Top 10 Venues

CAPACITIES 5,001–10,000

Ranked by Gross, Compiled From *Billboard* Nov. 26, 2001–Nov. 23, 2002

No.	Venue	Capacity	Total Gross	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1.	Radio City Music Hall, New York, N.Y.	5,901	\$6,981,394	1,310,764	1,560,610	283	21
2.	Auditorio Nacional, Mexico City, Mex.	9,908	\$18,366,318	467,313	533,936	63	9
3.	Universal Amphitheatre, Universal City, Calif.	6,251	\$14,508,084	282,352	328,259	64	25
4.	Verizon Wireless Arena, Manchester, N.H.	10,800	\$9,945,575	296,569	384,810	52	11
5.	World Arena, Colorado Springs, Colo.	9,700	\$4,987,405	158,325	209,518	35	9
6.	Sovereign Center, Reading, Pa.	9,000	\$3,561,097	107,422	174,432	21	5
7.	Paul E. Tsongas Arena, Lowell, Mass.	7,800	\$3,449,611	96,457	115,338	18	5
8.	Aladdin Theatre for the Performing Arts, Las Vegas, Nev.	7,000	\$3,330,578	54,920	59,746	9	2
9.	Cumberland County Civic Center, Portland, Maine	8,795	\$2,964,599	89,316	104,958	15	6
10.	The Theatre at Madison Square Garden, New York, N.Y.	5,610	\$2,588,369	59,070	160,953	29	4

Top Tours By Genre

Ranked by Gross, Compiled From *Billboard* Nov. 26, 2001–Nov. 23, 2002

Genre	Act	Total Gross	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
Rock/Pop	Paul McCartney	\$126,165,542	998,077	1,014,357	58	44
Country	Kenny Chesney	\$22,688,872	883,013	1,130,510	88	22
R&B/Rap	Alisia Keys	\$14,824,955	404,911	494,763	89	47
Latin	Luis Miguel	\$16,197,899	246,344	283,922	33	7

COMPILING THE CHARTS

Continued from page YE-44

plays the same venue at different times during the year with different on-sale dates. Exceptions are rare but do occur from time to time. For example, Billy Joel and Elton John had several dates that were originally sold in the spring but had to be rescheduled later in the fall because of artist illness. Even though one show at a particular venue was in March and the second show was in September, they were still counted together as one Boxscore because they were originally

individual-show reports by a handful of the top-grossing tours.

The Top 25 Promoters chart includes overall gross totals for the year presented in two different ways. The first figure on the chart is the promoter's total-reported gross for all promotions—any concert with which the promoter had any involvement whatsoever, whether promoting it alone or co-promoting it with another. The next figure on the chart is another dollar amount representing the total gross for sole promotions—any Boxscore reported with only a single

Totals from multiple-artist festival tours such as Ozzfest are credited to the tour itself, not to any individual act on the bill.

planned together and were sold simultaneously.

RANK & FILE

All Boxscore charts in the Year In Music are ranked by total reported gross. For the Top 25 Tours chart, the only totals that count toward individual-act totals are dates as a headliner; a supporting act does not get credit for the event. Totals from multiple-artist festival tours such as Ozzfest are credited to the tour itself, not to any individual act on the bill.

There are no restrictions on what is included in the Top 25 Boxscores chart. It simply contains the 25 top-grossing concert Boxscores of the year ranked in order, so this chart often contains

promoter listed. Note that the sole-promotions figure is not a separate amount excluded from the first dollar amount listed; it is a part of it. The amount listed as "all promotions" is all-inclusive and contains everything credited to a promoter, whether working alone or with others.

The Top 10 Venues charts are grouped according to a venue's seating capacity. There are four size categories: venues with capacities of 5,000 seats or less, 5,001–10,000 seats, 10,001–15,000 seats and 15,001 or more. Not included in these four categories are amphitheaters or stadiums, which each have their own chart. ■

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THE YEAR IN MUSIC 2002

rbh/hip-hop

Top R&B/Hip-Hop Artists

Pos. ARTIST (No. of Chart Titles) Imprint/Label

- 1 **ASHANTI** (4) Murder Inc./A&M/UMG
(1) Murder Inc./Def Jam/UMG
(1) Jive
(1) Priority/Capitol
- 2 **NELLY** (5) Fo' Real/Universal/UMG
(1) Priority/Capitol
(1) Jive
(1) So So Def/Columbia
- 3 **USHER** (4) Arista
(1) Bad Boy/Arista
- 4 **LUDACRIS** (6) Blazing The Peace/Def Jam South/UMG
(1) So So Def/Blazing The Peace/Def Jam South/Columbia
(1) FB/Universal/UMG
(1) Slip-N-Slide/Arista
- 5 **ENINEM** (6) Web/Aftermath/Interscope
(2) Shady/Interscope
(1) Gnome/Columbia
- 6 **JA RULE** (7) Murder Inc./Def Jam/UMG
(2) Epic
(1) MCA
(1) Def Jam/UMG
- 7 **MUSIQ** (4) Def Soul/UMG
(1) MCA
(1) Def Jam/UMG
- 8 **AALIYAH** (5) Background
(1) Def Jam/UMG
(1) Jay-Z (13) Roc-A-Fella/Def Jam/UMG/Jive
(1) Roc-A-Fella/Def Jam/UMG/Jive
(1) Def Jam South/UMG
(1) Def Jam South/UMG
(1) Roc-A-Fella/Def Jam/UMG
- 10 **NAS** (5) Ill Will/Columbia/CBS
(1) Ill Will/Columbia/CBS
(1) Epic
(1) So So Def/Columbia
(1) Ill Will/So So Def/Columbia
- 11 **FAITH EVANS** (5) Bad Boy/Arista
(1) Bad Boy/Arista/Def Jam/UMG
(1) Arista
(1) Fox/MCA
- 12 **MARY J. BLIGE** (7) MCA
(1) Def Jam/UMG
- 13 **TWEET** (4) The Gold Mind/Elektra/VEG
(1) Background
(1) Slip-N-Slide/Arista
- 14 **MICHAEL JACKSON** (5) Epic
(1) RCA
- 15 **BUSTA RHYMES** (5) J
(1) Jive
- 16 **ALICIA KEYS** (4) J
(1) Bad Boy/Arista
- 17 **CARINEN** (5) Roc-A-Fella/Def Jam/UMG
(1) Epic
(1) Bad Boy/Arista



Ashanti

- (1) The Gold Mind/Elektra/VEG
(1) Jive
- 19 **JAY-Z** (13) Roc-A-Fella/Def Jam/UMG/Jive
(1) Jive
- 20 **FAT JOE** (3) Jive/Squad/Arista
(1) Jive/Squad/Arista/VEG
(1) Jive/Squad/Arista
- 21 **MC TYME** (3) Cash Money/Universal/UMG
(1) Jive
- 22 **AVANT** (3) Magic Johnson/MCA
(1) MCA
- 23 **BRANDY** (3) Atlantic
(1) Atlantic/VEG
- 24 **KELLY** (5) Roc-A-Fella/Def Jam/UMG/Jive
(1) Jive
(1) Roc-A-Fella/Def Jam/UMG/Jive
(1) Jive
(1) Jive/Squad/Arista
(1) Jive/Squad/Arista
- 25 **KIZ** (7) Epic

Top New R&B/Hip-Hop Artists

Pos. ARTIST (No. of Chart Titles) Imprint/Label

- 1 **ASHANTI** (4) Murder Inc./A&M/UMG
(1) Murder Inc./Def Jam/UMG
(1) Jive/Squad/Arista
- 2 **TWEET** (4) The Gold Mind/Elektra/VEG
(1) Background
(1) Slip-N-Slide/Arista
- 3 **KIZ** (7) Epic
- 4 **CLIPSE** (3) Star Trek/Arista
- 5 **MARIO** (2) 3rd Street/J
(1) J
- 6 **MIL CHEEKS** (3) Universal/UMG
(1) Atlantic
- 7 **HAPPY ROOTS** (2) Atlantic
(1) Atlantic/VEG
- 8 **KYLE WYATT** (2) MCA
(1) Jive/Squad/Arista
- 9 **STYLES** (2) Bad Boy/Arista
(1) Bad Boy/Arista
- 10 **AMERIE** (2) Rise/Columbia
(1) Rise/Columbia/CBS
(1) Ill Will/So So Def/Columbia
(1) Def Jam/UMG

Top R&B/Hip-Hop Artists—Duo/Group

Pos. ARTIST (No. of Chart Titles) Imprint/Label

- 1 **MC TYME** (3) Cash Money/Universal/UMG
(1) Jive
- 2 **CLIPSE** (3) Star Trek/Arista



Nelly

- 4 **HAPPY ROOTS** (2) Atlantic
(1) Atlantic/VEG
- 5 **OUTKAST** (2) Arista
- 6 **HUFF DUX** (2) Epic
- 7 **MOB D** (2) Def Jam/UMG
- 8 **JAGGED EDGE** (4) So So Def/Columbia
(1) So So Def/Columbia/CBS
- 9 **YING YANG TWINS** (3) Call/Put/In the Paint/Koch
(1) Epic
- 10 **IN SYNC** (2) Jive

Top R&B/Hip-Hop Artists—Female

Pos. ARTIST (No. of Chart Titles) Imprint/Label

- 1 **ASHANTI** (4) Murder Inc./A&M/UMG
(1) Murder Inc./Def Jam/UMG
(1) Jive/Squad/Arista
- 2 **AALIYAH** (5) Background
(1) Def Jam/UMG
- 3 **FAITH EVANS** (5) Bad Boy/Arista
(1) Bad Boy/Arista/Def Jam/UMG
(1) Arista
(1) Fox/MCA
- 4 **MARY J. BLIGE** (7) MCA
(1) Def Jam/UMG
- 5 **TWEET** (4) The Gold Mind/Elektra/VEG
(1) Background
(1) Slip-N-Slide/Arista
- 6 **ALICIA KEYS** (4) J
(1) Bad Boy/Arista
- 7 **BRANDY** (3) Atlantic
(1) Atlantic/VEG
- 8 **MISSY "MISDEMEANOR" ELLIOTT** (4) The Gold Mind/Elektra/VEG
(1) Bad Boy/Arista
(1) Virgin
(1) L.A. Confidential/Elektra/VEG
(1) Rowless/MCA
- 9 **ANGIE STONE** (4) J
- 10 **JENNIFER LOPEZ** (6) Epic

Top R&B/Hip-Hop Artists—Male

Pos. ARTIST (No. of Chart Titles) Imprint/Label

- 1 **NELLY** (5) Fo' Real/Universal/UMG
(1) Priority/Capitol
(1) Jive
(1) So So Def/Columbia
- 2 **USHER** (4) Arista
(1) Bad Boy/Arista
- 3 **LUDACRIS** (6) Blazing The Peace/Def Jam South/UMG
(1) So So Def/Blazing The Peace/Def Jam South/Columbia
(1) FB/Universal/UMG
(1) Slip-N-Slide/Arista
- 4 **ENINEM** (6) Web/Aftermath/Interscope
(2) Shady/Interscope
(1) Gnome/Columbia



Big Tymers

- 5 **JA RULE** (7) Murder Inc./Def Jam/UMG
(2) Epic
(1) MCA
(1) Def Jam/UMG
- 6 **MUSIQ** (4) Def Soul/UMG
(1) MCA
- 7 **JAY-Z** (13) Roc-A-Fella/Def Jam/UMG
(1) Roc-A-Fella/Def Jam/UMG/Jive
(1) Roc-A-Fella/Def Jam/UMG/Jive
(1) Def Jam South/UMG
(1) Def Jam South/UMG
- 8 **NAS** (5) Ill Will/Columbia/CBS
(1) Ill Will/Columbia/CBS
(1) Epic
(1) So So Def/Columbia
(1) Ill Will/So So Def/Columbia
- 9 **MICHAEL JACKSON** (5) Epic
(1) RCA
- 10 **BUSTA RHYMES** (5) J
(1) Jive

Top R&B/Hip-Hop Imprints

Pos. IMPRINT (No. of Chart Titles)

- 1 **EPIC** (36)
- 2 **DEF JAM** (58)
- 3 **J** (30)
- 4 **ARISTA** (33)
- 5 **UNIVERSAL** (54)
- 6 **COLUMBIA** (43)
- 7 **JIVE** (37)
- 8 **BAD BOY** (14)
- 9 **ELEKTRA** (33)
- 10 **MCA** (24)
- 11 **MURDER INC.** (16)
- 12 **ATLANTIC** (21)
- 13 **BLACKGROUND** (11)
- 14 **DEF SOUL** (13)
- 15 **ROC-A-FELLA** (28)



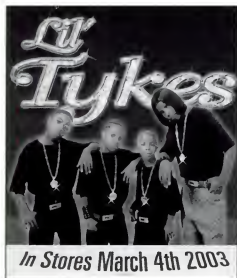
Top R&B/Hip-Hop Labels

Pos. LABEL (No. of Chart Titles)

- 1 **ISLAND DEF JAM MUSIC GROUP** (84)
- 2 **ARISTA** (56)
- 3 **UNIVERSAL MOTOWN RECORDS GROUP** (81)
- 4 **COLUMBIA RECORDS GROUP** (75)
- 5 **EPIC** (47)

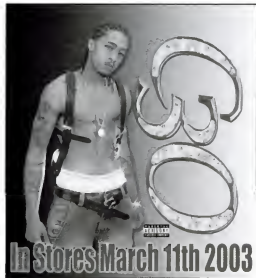


Independent Label ICED OUT RECORDS Recently Signed Deal with Bungalo & Universal



Iced Out Records has a collage of artists already with a huge fan base. Artists such as **The Lil' Tykes**, who's pint size rappers who spit lyrics from a youngsters point of view. Enter the little Tykes. They're innocent couple with their playful personalities let you know right off the bat they're comin' at you a little different. No Bling Bling only tales of future goals to obtain. The finer things in life coming out of the mouth of these babes. Hailing from Dayton Ohio, these 4 brothers range in age from 9 - 13. Rhyme about typical stuff that boys do like hangin' with their friends & lookin' at cute girls & dream about having rims on their bikes & fast cars. Their debut album **Roll Call**, a first for Ohio based **Iced Out Records** is set to be released **March 4th 2003**. The first single who you rollin' with has been on the **Billboard top single sales chart for 20 weeks** as of December 2002.

Also expected from **Iced Out Records** is an artist known as **C30**. **C30** is one of the hottest lyricists that hit the rap scene in a long time. His highly anticipated album "**Cause N Effect**" is scheduled to be released **March 11th 2003**. He has shared the stage with Nationally known artists such as **Ludacris, Mystikal, 2-Short, Foxy Brown, B2K**, & a host of others. **Iced Out Records** surely lucked up when they found & signed this laid back but prophetic & profound rapper who's style and persona tells a story of power and success. And shall I say, after this album is released **C30** already has 3 more totally completed albums in the vault. "When making this album I make 70% for the ladies, 20% for the fellas, and the other 10% were for me to express what was on my mind" says the charismatic but down to earth rapper. One thing is for sure, when the world gets a taste of **C30**, he'll be the player you'll love to hate.



Also coming to be released from **Iced Out Records** in 2003 are the **Young Entrepreneurs** and **Jay Tyke**. The Only thing I have to ask everybody is "Are you all ready for this?" Says **Iced Out Records** CEO & President **Earl Marshall**.



For more information contact Owens Entertainment at 937-271-5274

THE YEAR IN MUSIC 2002

rsb/hip-hop

Top R&B/Hip-Hop Album Artists

Pos. ARTIST (No. of Chart Weeks) Imp./Label

- 1 **ENIMEM** (2) *Web/Aftermath/Interscope*
- 2 **NELLY** (2) *For Real/Universal/UMG*
- 3 **LUDACRIS** (2) *Disturbing the Peace/Def Jam South/UMG*
- 4 **ASHANTI** (1) *Murder Inc./J&M/UMG*
- 5 **NAS** (3) *Ill Will/Columbia/CBS*
- 6 **JAY-Z** (3) *Black Album/Def Jam/UMG*
- 7 **JA RULE** (1) *Murder Inc./Def Jam/UMG*
- 8 **MICHAEL JACKSON** (2) *Epic*
- 9 **USHER** (1) *Arista*
- 10 **RUSTA RHYMES** (1) *J*
- 11 **MARY J. BLIGE** (3) *MCA*
- 12 **JAEHEIM** (2) *Diverse Mtl/Warner Bros.*
- 13 **MUSIQ** (2) *Def Soul/UMG*
- 14 **ALICIA KEYS** (1) *J*
- 15 **CAN YOUNG** (1) *Black Album/Def Jam/UMG*
- 16 **LIL' BOO WOW** (2) *So So Def/Columbia/CBS*
- 17 **BIG TYMERS** (1) *Cash Money/Universal/UMG*
- 18 **TWEET** (1) *The Gold Mind/Elektra/EGG*
- 19 **MYSTICAL** (1) *Jay/Zomba*
- 20 **FAITH EVANS** (1) *Real Boy/Arista*
- 21 **HAPPY ROOTS** (1) *Atlantic/AG*
- 22 **ANGIE STONE** (1) *J*
- 23 **OUTKAST** (1) *Arista*
- 24 **INDIA.ARIE** (2) *Maverick/UMG*
- 25 **KEKE WYATT** (1) *MCA*

Top R&B/Hip-Hop Albums

Pos. TITLE - Artist - Imp./Label

- 1 **THE ENIMEM SHOW** - Enimem - *Web/Aftermath/Interscope*
- 2 **WORD OF MOUTH** - Icecube - *Disturbing the Peace/Def Jam South/UMG*
- 3 **NELLYVILLE** - Nelly - *For Real/Universal/UMG*
- 4 **ASHANTI** - Ashanti - *Murder Inc./J&M/UMG*
- 5 **STILLMATE** - Nas - *Ill Will/Columbia/CBS*
- 6 **PAIN IS LOVE** - Ja Rule - *Murder Inc./Def Jam/UMG*
- 7 **8701** - Usher - *Arista*
- 8 **INVINCIBLE** - Michael Jackson - *Epic*
- 9 **GENESIS** - Rusta Rhymes - *J*
- 10 **P. DIDDY & BAD BOY PRESENT...WE INVENTED THE REMIX** - Various Artists - *Real Boy/Arista*
- 11 **COLUSEN JUST LISTEN** - Nas - *Def Soul/UMG*
- 12 **SONGS IN A MINOR** - Alicia Keys - *J*
- 13 **COME HOME WITH ME** - Can't Ten - *Black Album/Def Jam/UMG*
- 14 **[GHETTO LOVE]** - Jaheim - *Diverse Mtl/Warner Bros.*
- 15 **THE BEST OF BOTH WORLDS** - R. Kelly & Jay-Z - *Black Album/Def Jam/UMG*
- 16 **DOGGY BAG** - Lil' Boowow - *So So Def/Columbia/CBS*
- 17 **HOOD RICH** - Big Tymers - *Cash Money/Universal/UMG*
- 18 **SOUTHERN HUMMINGBIRD** - Tweet - *The Gold Mind/Elektra/EGG*
- 19 **TARANTULA** - Mystikal - *Jay/Zomba*
- 20 **FAITHFULLY** - Faith Evans - *Real Boy/Arista*
- 21 **WATERMELON, CHICKEN & GRITZ** - Happy Roots - *Atlantic/AG*
- 22 **MAHOGAMY SOUL** - Angie Stone - *J*
- 23 **BIG BOI & DRE PRESENT...OUTKAST** - Outkast - *Arista*
- 24 **SOUL SISTA** - Keke Wyatt - *MCA*
- 25 **ECSTASY** - Avant - *Major Johnson/MCA*
- 26 **INFAMY** - Herb Dune - *Lead/Columbia/CBS*
- 27 **ALYATTA** - Aaliyah - *Blackground*
- 28 **R. MILE** - Scarface - *Stacy/Interscope*
- 29 **BELIEVE** - Yolanda Adams - *Elektra/EGG*
- 30 **LIFE GOES ON** - Dorell Jones - *Unattachables/Arista*
- 31 **FULL MOON** - Brandy - *Atlantic/AG*
- 32 **NO MORE DRAMA** (2002) - Mary J. Blige - *MCA*
- 33 **THE FIX** - Scarface - *Def Jam South/UMG*



Ashanti

- 34 **THE REBIRTH OF KIRK FRANKLIN** - Kirk Franklin - *Gospel Center/Zomba*
- 35 **BETTER DAYS** - Jay - *Jay/Zomba*
- 36 **LORD WILLIN'** - Clipse - *Star Trek/Arista*
- 37 **J.O.S.E.: JEALOUS ONES STILL ENVY** - Fat Joe - *Torres Squad/Atlantic/AG*
- 38 **IRV GOTTI PRESENTS THE INC** - Various Artists - *Murder Inc./Def Jam/UMG*
- 39 **THE GREAT DEPRESSION** - DMX - *Bull Byrnes/Def Jam/UMG*
- 40 **DIRTY MOUTH** - Usher - *Jay/Zomba*
- 41 **THUG HOLIDAY** - Jack Daddy - *Sip-N-Side/Atlantic/AG*
- 42 **BIZK** - Bizk - *Epic*
- 43 **A GANGSTER AND A GENTLEMAN** - Styles - *Bull Byrnes/Interscope*
- 44 **THE BLUEPRINT** - Jay-Z - *Black Album/Def Jam/UMG*
- 45 **THE BLUEPRINT 2: THE GIFT AND THE CURSE** - Jay-Z - *Black Album/Def Jam/UMG*
- 46 **NO MORE DRAMA** - Mary J. Blige - *MCA*
- 47 **HOW** - Maxwell - *Columbia/CBS*
- 48 **1 TO THE 10 THE REMIXES** - Jennifer Lopez - *Epic*
- 49 **ACOUSTIC RECORDS** - India Arie - *Maverick/UMG*
- 50 **EXPERIENCE** - Jill Scott 826+ - *Jill Scott - Hidden Beach/Epic*

Top R&B/Hip-Hop Impacts

Pos. IMPACT (No. of Chart Weeks)

- 1 **COLUMBIA** (33)
- 2 **DEF JAM** (18)
- 3 **EPIC** (14)
- 4 **J** (8)
- 5 **UNIVERSAL** (28)
- 6 **ARISTA** (13)
- 7 **JIVE** (11)
- 8 **ELEKTRA** (13)
- 9 **ATLANTIC** (14)
- 10 **MCA** (12)
- 11 **MOTOWN** (16)
- 12 **BAD BOY** (5)
- 13 **MURDER INC.** (4)
- 14 **AFTERMATH** (4)
- 15 **DEF JAM SOUTH** (4)

COLUMBIA

Top R&B/Hip-Hop Album Distributors

Pos. DISTRIBUTOR (No. of Chart Weeks)

- 1 **UNIVERSAL** (121)
- 2 **BMG** (47)
- 3 **SONY** (40)
- 4 **WEA** (34)
- 5 **INDEPENDENTS** (139)
- 6 **EMD** (35)



Hot R&B/Hip-Hop Singles & Tracks Artists

Pos. ARTIST (No. of Chart Weeks) Imp./Label

- 1 **ASHANTI** (1) *Murder Inc./J&M/UMG*
- 2 **USHER** (3) *Arista*
- 3 **NELLY** (3) *For Real/Universal/UMG*
- 4 **AALIYAH** (4) *Blackground*
- 5 **MUSIQ** (2) *Def Soul/UMG*
- 6 **JA RULE** (4) *Murder Inc./Def Jam/UMG*
- 7 **LUDACRIS** (4) *Disturbing the Peace/Def Jam South/UMG*
- 8 **FAITH EVANS** (1) *Real Boy/Arista*

Top R&B/Hip-Hop Album Labels

Pos. LABEL (No. of Chart Weeks)

- 1 **ISLAND DEF JAM MUSIC GROUP** (22)
- 2 **COLUMBIA RECORDS GROUP** (36)
- 3 **UNIVERSAL MOTOWN RECORDS GROUP** (41)
- 4 **INTERSCOPE** (21)
- 5 **ARISTA** (23)



Eminem

THE YEAR IN MUSIC 2002

rb/hip-hop

- 9 GUNWYME** (3) *Epic*
(1) *Bad Boy/Arista*
(1) *The Gold Mind/Elektra/VEG*
(1) *Tenor Squad/Atlantic*
- 10 TWIST** (3) *The Gold Mind/Elektra/VEG*
(1) *Blackground*
(1) *Slip-N-Slide/Atlantic*
- 11 MARY J. BLIGE** (4) *MCA*
(2) *Epic*
(1) *J*
(1) *JCOR/Interscope*
(1) *Virgin*
(1) *Nine Lives/Epic*
(1) *Cash Money/Universal/UMG*
- 12 P. DIDDY** (2) *Bad Boy/Arista*
(2) *Epic*
(1) *J*
(1) *JCOR/Interscope*
- 14 FAT JOE** (3) *Tenor Squad/Atlantic*
(1) *Load/Columbia*
- 15 CAM'RON** (4) *Rock-A-Fella/Def Jam/UMG*
- 16 MICHAEL JACKSON** (3) *Epic*
- 17 MISSY "MISDEAMONOR" ELLIOTT** (2) *The Gold Mind/Elektra/VEG*
(1) *Bad Boy/Arista*
(1) *Virgin*
(1) *L.A. Confidential/Elektra/VEG*
(1) *Ronawak/VEG*
- 18 BUSTA RHYMES** (4) *J*
(1) *Jive*
(1) *J*
(1) *Rock-A-Fella/Def Jam/UMG*
(1) *Def Jam South/UMG*
(1) *Rock-A-Fella/Elektra/VEG*
(1) *N.O.R.E.* (2) *Def Jam/UMG*
(1) *Bad Cheeks* (2) *Universal/UMG*
- 22 AVANTI** (2) *Major Johnson/MCA*
- 23 R. KELLY** (5) *Rock-A-Fella/Def Jam/UMG/Jive*
(4) *Jive*
(1) *Interscope/Jive*
(1) *Tenor Squad/Atlantic*
- 24 RZK** (4) *Epic*
- 25 BRANDY** (3) *Atlantic*

Her R&B/Hip-Hop Singles & Tracks

Pos. TITLE — Artist — Impact/Label

- 6 FOOLISH** — Ashanti — Murder Inc./A&M/UMG
- 2 U DON'T HAVE TO CALL** — Usher — Arista
- 3 HALEY PATTY** — Alicia Keys — Def Soul/Universal/UMG
- 4 HOT IN HERRE** — Kelly Rowland — Def Soul/Universal/UMG
- 5 ANYTHING** — Ashanti Featuring Nas — Def Jam/Universal/UMG
- 6 DILEMMA** — Kelly Rowland Featuring Nas — Def Soul/Universal/UMG
- 7 ALWAYS ON TIME** — J. R. Kelly Featuring Ashanti — Murder Inc./Def Jam/UMG
- 8 OH BOY** — Cam'Ron Featuring Nas — Def Jam/UMG
- 9 LIGHTS, CAMERA, ACTION!** — Kelly Rowland — Universal/UMG
- 10 NOTHING** — N.O.R.E. — Def Jam/UMG
- 11 I LOVE YOU** — Faith Evans — Bad Boy/Arista
- 12 BUTTERFLIES** — Michael Jackson — Epic
- 13 ADDICTIVE** — Eartha Kitt Featuring Rakim — Aftermath/Interscope
- 14 I NEED A GIRL (PART TWO)** — P. Diddy & Guinevere J. featuring Loon, Mike Winans & Jimmy Krieger — Bad Boy/Arista
- 15 OOPS (OH MY)** — Janet — The Gold Mind/Elektra/VEG
- 16 MOVE B****** — Ludacris Featuring Mystikal & Inferno — Def Jam/UMG
- 17 WHO'S YOUR FAVORITE** — Def Jam/UMG
- 18 U GOT IT BAD** — Usher — Arista
- 19 PASS THE COURVOISIER PART II** — Busta Rhymes Featuring P. Diddy & Pharrell — J
- 20 I NEED A GIRL (PART ONE)** — P. Diddy Featuring



The Neptunes

- Usher & Loon — Bad Boy/Arista
- 21 STILL FLY** — Big Tymers — Cash Money/Universal/UMG
- 22 NOTHING IN THIS WORLD** — Koko Wyatt Featuring Nas — RCA
- 23 SOMEONE TO LOVE YOU** — Rufi Endz — Epic
- 24 I CARE 4 U** — Ashanti — Blackground
- 25 LIV U BETTER** — Lil' Cool J — Def Jam/UMG
- 26 ROCK THE BOAT** — Ashanti — Blackground
- 27 A WOMAN'S WORLD** — Alicia Keys — J
- 28 GANGSTA' LOVIN'** — Eve Featuring Alicia Keys — Rufi Endz/Interscope
- 29 DON'T YOU FORGET IT** — Green Day — Epic
- 30 GAMMA THE LIGHT** — Sean Paul — Black Shadow/7
- 31 JUST A FRIEND 2002** — Mariah — J
- 32 BABY** — Ashanti — Murder Inc./A&M/UMG
- 33 MORE THAN A WOMAN** — Ashanti — Blackground
- 34 AIN'T IT FUNNY** — Jennifer Lopez Featuring J. R. Kelly — Epic
- 35 RAINY DAYS** — Mary J. Blige Featuring Nas — MCA
- 36 STINGY** — Guinevere — Epic
- 37 MAXIM' GOOD LOVE** — Janet — Magic Johnson/MCA
- 38 DOWN 4 U** — Ivy Gotti Presents The Inc. Featuring J. R. Kelly, Ashanti, Chanté — Def Jam/UMG
- 39 WE THUGGIN'** — Fat Joe Featuring R. Kelly — Tenor Squad/Atlantic
- 40 HAPPY** — Ashanti — Murder Inc./A&M/UMG
- 41 WORK IT** — Missy "Misdemeanor" Elliott — The Gold Mind/Elektra/VEG
- 42 GOOD TIMES** — Styles — Rufi Endz/Interscope
- 43 WHY DON'T WE FALL IN LOVE** — Anissa — RCA/Columbia
- 44 DONTCHANGE** — Mariah — Def Soul/UMG
- 45 CALL ME** — Janet — The Gold Mind/Elektra/VEG
- 46 GRINDIN'** — Clipse — Star Trek/Arista
- 47 YOU KNOW THAT I LOVE YOU** — Donell Jones — Universal/Arista



RZK

- 48 WELCOME TO ATLANTA** — Jermaine Dupri & Loonies — So So Def/Def Jam/UMG
- 49 WHAT ABOUT US?** — Brandy — Atlantic
- 50 ROLL OUT (W/BUSSINESS)** — Loonies — Def Jam/UMG

Hot R&B/Hip-Hop Singles & Tracks Imprints

Pos. IMPRINT (No. of Current Titles)

- 1 EPIC** (20)
2 DEF JAM (40)
3 J (22)
4 ARISTA (20)
5 UNIVERSAL (24)
6 BAD BOY (9)
7 JIVE (20)
8 MURDER INC. (10)
9 MCA (12)
10 BLACKGROUND (7)
11 ELEKTRA (20)
12 DEF SOUL (9)
13 ATLANTIC (7)
14 ROCA-FELLA (21)
15 COLUMBIA (10)



Hot R&B/Hip-Hop Singles & Tracks Labels

Pos. LABEL (No. of Current Titles)

- 1 ISLAND DEF JAM MUSIC GROUP** (57)
2 ARISTA (23)
3 EPIC (24)
4 UNIVERSAL MOTOWN RECORDS GROUP (30)
5 COLUMBIA (35)

Hot R&B/Hip-Hop Producers

Pos. PRODUCER (No. of Current Titles)

- 1 THE NEPTUNES** (23)
2 TUMBLALAND (20)
3 IRV GOTTI (16)
4 JUST BLAZE (11)
5 J (8)
6 BRIAN-MICHAEL COX (11)
7 STEVE HURD
8 MAMME FRESH (7)
9 JEROME DUBRI (13)
10 MARIO WINANS (7)
11 DAY & NIGHT — Iyza Featuring Jada — Arista
12 IGNITION — R. Kelly — Jive
13 BLUE JEANS — Traci Braxton Featuring Ghostface — Magic Johnson/MCA
14 ANYBODY (WE GOT IT LOCKED) — The Roots Featuring D.O.D. & L.P. Smoke — Def Soul/UMG
15 CRAWL TO ME — Keri — Mack Dawg
16 GET MO' — Sharm featuring Biga Ranks — Deen's List
17 BANG MY HIT — R. Kelly Presents Da Fam Featuring Shakira — Def Jam/UMG
18 DEAR GOD — Will U — Realness
19 WHERE THE PARTY AT — J. R. Kelly — Def Soul/UMG
20 MOTHER — Ray Charles — E-Music/Cross Over
21 THE STAR SPANGLED BANNER — Whitney Houston — Arista
22 I DON'T HAVE TO CALL — Usher — Arista
23 MOVE B** (W/BUSSINESS)** — Ludacris Featuring Mystikal & Inferno — Def Jam/UMG
24 ROCK IN — Busta Rhymes & The Wink Youngz Featuring Vito — Westwood
25 GROUND ZERO (IN OUR HEARTS YOU WILL REMAIN) — Cash & Computo — Select
26 JUST A FRIEND 2002 (W/BUSSINESS) — Mariah — J
27 PUT TO TEST — R. Kelly Featuring Jada — Def Soul/UMG
28 GOT U SELF A-HIT — J. R. Kelly — Def Soul/UMG
29 BITE-YE BABY — Brandy — Mack Dawg
30 MAMA'S BABY, POPPA'S MAYBE — Green Day — Arista
31 7 DAYS — Craig David — Wildstar/Motown

Hot R&B/Hip-Hop Singles Sales

Pos. TITLE — Artist — Impact/Label

- 1 UH HUM** — Eve — Epic
- 2 LIGHTS, CAMERA, ACTION!** — Kelly Rowland — Universal/UMG
- 3 ROUND AND ROUND** — Janet & Method Man — Def Soul/Def Jam/UMG
- 4 HUSH LIL' LADY** — Cori Featuring Lil' Romeo — Roc-A-Fella/Motown
- 5 DANKIN' WIT' WOLFEZ** — Sade — Def Jam/UMG
- 6 IT'S THE WEEKEND** — Usher — Def Jam/UMG
- 7 FEELS GOOD (DON'T WORRY ABOUT A THING)** — Naughty by Nature Featuring Sade — Def Jam/UMG
- 8 GIRLFRIEND** — 'N Sync Featuring Kelly — Jive
- 9 BALLIN' HO** — Mary J. Blige — MCA
- 10 FAMILY AFFAIR** — Mary J. Blige — MCA
- 11 DON'T MESS WITH MY MAN** — Nas Featuring Brian & Brandon — Def Jam/UMG
- 12 TWO WOHONS** — Myke J. Featuring Cheeky — Columbia
- 13 THAT WAS THEM** — Roy Jones Jr. Featuring Bone Thugs-n-Harmony & The Roots — Def Jam/UMG
- 14 GRINDIN'** — Clipse — Star Trek/Arista
- 15 I DON'T KNOW ANYTHING** — Brandy — Def Jam/UMG
- 16 SLOW DANCE** — Lisa — Def Jam/UMG
- 17 THINK BIG** — Cassie — Def Jam/UMG
- 18 HOT IN HERRE (W/BUSSINESS)** — Kelly — Def Soul/UMG
- 19 CAN I GET THAT?** — Busta Rhymes — Def Jam/UMG
- 20 PASS THE COURVOISIER PART II** — Busta Rhymes Featuring P. Diddy & Pharrell — J
- 21 BUSTER** — Jada — Def Jam/UMG
- 22 AIN'T IT FUNNY** — Jennifer Lopez Featuring J. R. Kelly — Epic
- 23 NOTHING** — N.O.R.E. — Def Jam/UMG
- 24 JUMP UP IN THE AIR** — Original P. Diddy Featuring Nas — Def Jam/UMG
- 25 SEX, MONEY & MUSICS** — Above the Law — Westwood
- 26 OH BOY/THE ROCK (JUST FIRE)** — Can't You Hear — Def Jam/UMG
- 27 OOPS (OH MY)** — Janet — Def Soul/UMG
- 28 STILL NOT OVER YOU** — Clipse — Star Trek/Arista
- 29 WHAT'S YOUR FAVORITE** — Def Jam/UMG
- 30 DAY & NIGHT** — Iyza Featuring Jada — Arista
- 31 IGNITION** — R. Kelly — Jive
- 32 BLUE JEANS** — Traci Braxton Featuring Ghostface — Magic Johnson/MCA
- 33 ANYBODY (WE GOT IT LOCKED)** — The Roots Featuring D.O.D. & L.P. Smoke — Def Soul/UMG
- 34 CRAWL TO ME** — Keri — Mack Dawg
- 35 GET MO' — Sharm featuring Biga Ranks** — Deen's List
- 36 BANG MY HIT** — R. Kelly Presents Da Fam Featuring Shakira — Def Jam/UMG
- 37 DEAR GOD** — Will U — Realness
- 38 WHERE THE PARTY AT** — J. R. Kelly — Def Soul/UMG
- 39 MOTHER** — Ray Charles — E-Music/Cross Over
- 40 THE STAR SPANGLED BANNER** — Whitney Houston — Arista
- 41 I DON'T HAVE TO CALL** — Usher — Arista
- 42 MOVE B**** (W/BUSSINESS)** — Ludacris Featuring Mystikal & Inferno — Def Jam/UMG
- 43 ROCK IN** — Busta Rhymes & The Wink Youngz Featuring Vito — Westwood
- 44 GROUND ZERO (IN OUR HEARTS YOU WILL REMAIN)** — Cash & Computo — Select
- 45 JUST A FRIEND 2002 (W/BUSSINESS)** — Mariah — J
- 46 PUT TO TEST** — R. Kelly Featuring Jada — Def Soul/UMG
- 47 GOT U SELF A-HIT** — J. R. Kelly — Def Soul/UMG
- 48 BITE-YE BABY** — Brandy — Mack Dawg
- 49 MAMA'S BABY, POPPA'S MAYBE** — Green Day — Arista
- 50 7 DAYS** — Craig David — Wildstar/Motown

THE YEAR IN MUSIC 2002

rbh/hip-hop and rap

Hot R&B/Hip-Hop Airplay

Pos. TITLE — Artist — Imp./Label

- 1 **FOOLISH** — Ashanti — Murder Inc./A&M/JMG
- 2 **I U DONT HAVE TO CALL** — Usher — Arista
- 3 **HALFCAZTY** — Murda — Def Jam/JMG
- 4 **HOT IN HERE** — Nelly — Fo' Real/Universal/JMG
- 5 **ANYTHING** — Jaheim Featuring Next — Divine MII/Warner Bros.
- 6 **DILEMMA** — Nelly Featuring Kelly Rowland — Fo' Real/Universal/JMG
- 7 **ALWAYS ON TIME** — Ja Rule Featuring Ashanti — Murder Inc./Def Jam/JMG
- 8 **OH BOY** — Cam'ron Featuring Ja Rule — Def Jam/JMG
- 9 **NOTHING** — N.O.R.E. — Def Jam/JMG
- 10 **BUTTERFLIES** — Michael Jackson — Epic
- 11 **I LOVE YOU** — Faith Evans — Bad Boy/Arista
- 12 **ADDICTIVE** — Both Nuts Featuring Rakim — Alternity/Interscope
- 13 **I NEED A GIRL (PART TWO)** — P. Diddy & Ginuwine Featuring Loay, Mario Winans & Tammy Ruggert — Bad Boy/Arista
- 14 **I GOT IT BAD** — Usher — Arista
- 15 **MOVE B***N** — Ludacris Featuring Mystikal & Infamous 2 — Def Jam/Disrupting The Peace/Def Jam South/Columbia
- 16 **OPPS (ON MY)** — Jewel — The Gold Mind/Elektra/VEG
- 17 **WHAT'S LOVIN'** — Fat Joe Featuring Ashanti — Terror Squad/Atlantic
- 18 **LIGHTS, CAMERA, ACTION!** — Mt. Cheeks — Universal/JMG
- 19 **PASS THE CUPBOYSOVER PART II** — Busta Rhymes Featuring P. Diddy & Pharell — J
- 20 **I NEED A GIRL (PART ONE)** — P. Diddy Featuring Usher & Loay — Bad Boy/Arista
- 21 **SOMEONE TO LOVE YOU** — Def Jam/Def — Epic
- 22 **NOTHING IN THIS WORLD** — Koko Wyatt Featuring Janet — MCA
- 23 **I CARE 4 U** — Aaliyah — Background
- 24 **STILL FLY** — Big Tymers — Cash Money/Universal/JMG
- 25 **ROCK THE BOAT** — Aaliyah — Background
- 26 **LUV U BETTER** — Lil' Cool — Def Jam/JMG
- 27 **GANGSTA LOVIN'** — Eve Featuring Alicia Keys — Ruf Records/Interscope
- 28 **A WOMAN'S WORTH** — Alicia Keys — J
- 29 **BABY** — Ashanti — Murder Inc./A&M/JMG
- 30 **YOU DON'T FORGET IT** — Glamo Lewis — Epic
- 31 **MORE THAN A WOMAN** — Aaliyah — Background
- 32 **GIMME THE LIGHT** — Sean Paul — Black Shooter/J2/Def JVP/Atlantic
- 33 **JUST A FRIEND** 2002 — Mariah — J
- 34 **AINT IT FUNNY** — Jennifer Lopez Featuring Ja Rule — Epic
- 35 **STINGY** — Ginuwine — Epic
- 36 **RAINY DAYZ** — Mary J. Blige Featuring Ja Rule — MCA
- 37 **DOWN 4 U** — Ivy Gotti Presents The Inc. Featuring Ja Rule, Ashanti, Chast "Chick" Baltimore & Vito — Murder Inc./Def Jam/JMG
- 38 **GOOD LOVE** — Aventura — Magic Johnson/MCA
- 39 **WORK IT** — Missy "Misdemeanor" Elliott — The Gold Mind/Elektra/VEG
- 40 **HAPPY** — Ashanti — Murder Inc./A&M/JMG
- 41 **WE THUGGIN'** — Fat Joe Featuring R. Kelly — Terror Squad/Atlantic
- 42 **GOOD TIMES** — Styles — Ruff Ryders/Interscope
- 43 **BEAKIN'** — Aventura — Def Jam/Disrupting The Peace/Def Jam South/JMG
- 44 **WHY DON'T WE FALL IN LOVE** — Jennifer — Ruff Ryders/Columbia
- 45 **WELCOME TO ATLANTA** — Jermaine Dupri & Ludacris — Def Jam South/Columbia
- 46 **CALL ME** — Jewel — The Gold Mind/Elektra/VEG
- 47 **YOU KNOW THAT I LOVE YOU** — Donald Jones — Arista
- 48 **THE WHOLE WORLD** — Outkast Featuring Killer Mike — Arista
- 49 **WHAT ABOUT US?** — Brandy — Atlantic
- 50 **ROLL OUT (MY BUSINESS)** — Ludacris — Disrupting The Peace/Def Jam South/JMG



Ashanti



Nelly



Cher

Hot Rap Artists

Pos. ARTIST (No. of Charted Titles) Imp./Label

- 1 **NELLY** (3) — Fo' Real/Universal/JMG
(1) Priority/Capitol
- 2 **LUDACRIS** (3) — Disrupting The Peace/Def Jam South/Columbia
(1) So So Def/Disrupting The Peace/Def Jam South/Columbia
- 3 **JA RULE** (5) — Murder Inc./Def Jam/JMG
- 4 **HAT JOE** (3) — Murda Inc./Def Jam/JMG
- 5 **GINUWINE** (3) — MCA/Alternity/Interscope
- 6 **P. DIDDY** (3) — Bad Boy/Arista
(1) J
- 7 **CAM'RON** (2) — Rock-A-Fella/Def Jam/JMG
- 8 **RUFF RYDERS** (3) — J
- 9 **BIG TYMERS** (2) — Cash Money/Universal/JMG
- 10 **N.O.R.E.** (1) — Def Jam/JMG

Hot Rap Tracks

Pos. TITLE — Artist — Imp./Label

- 1 **NOT IN HERE** — Nelly — Fo' Real/Universal/JMG
- 2 **ALWAYS ON TIME** — Ja Rule Featuring Ashanti — Murder Inc./Def Jam/JMG
- 3 **DILEMMA** — Nelly Featuring Kelly Rowland — Fo' Real/Universal/JMG
- 4 **WHAT'S LOVIN'** — Fat Joe Featuring Ashanti — Terror Squad/Atlantic
- 5 **I NEED A GIRL (PART TWO)** — P. Diddy & Ginuwine Featuring Loay, Mario Winans & Tammy Ruggert — Bad Boy/Arista
- 6 **OH BOY** — Cam'ron Featuring Ja Rule — Def Jam/JMG
- 7 **NOTHING** — N.O.R.E. — Def Jam/JMG
- 8 **I NEED A GIRL (PART ONE)** — P. Diddy Featuring Usher & Loay — Bad Boy/Arista
- 9 **GANGSTA LOVIN'** — Eve Featuring Alicia Keys — Ruf Records/Interscope
- 10 **MOVE B***N** — Ludacris Featuring Mystikal & Infamous 2 — Def Jam/Disrupting The Peace/Def Jam South/JMG
- 11 **STILL FLY** — Big Tymers — Cash Money/Universal/JMG
- 12 **PASS THE CUPBOYSOVER PART II** — Busta Rhymes Featuring P. Diddy & Pharell — J
- 13 **LIGHTS, CAMERA, ACTION!** — Mt. Cheeks — Universal/JMG
- 14 **DOWN 4 U** — Ivy Gotti Presents The Inc. Featuring Ja Rule, Ashanti, Chast "Chick" Baltimore & Vito — Murder Inc./Def Jam/JMG

- 15 **WE THUGGIN'** — Fat Joe Featuring R. Kelly — Terror Squad/Atlantic
- 16 **WELCOME TO ATLANTA** — Jermaine Dupri & Ludacris — So So Def/Disrupting The Peace/Def Jam South/Columbia
- 17 **WORK IT** — Missy "Misdemeanor" Elliott — The Gold Mind/Elektra/VEG
- 18 **LUV U BETTER** — Lil' Cool — Def Jam/JMG
- 19 **ROLL OUT (MY BUSINESS)** — Ludacris — Disrupting The Peace/Def Jam South/JMG
- 20 **HEY MA** — Cam'ron Featuring Ja Rule, Freeway, LeRoy & Inya — Rock-A-Fella/Def Jam/JMG
- 21 **THE WHOLE WORLD** — Outkast Featuring Killer Mike — Arista
- 22 **GIMME THE LIGHT** — Sean Paul — 2 Hard/JVP/Atlantic
- 23 **GOOD TIMES** — Styles — Ruff Ryders/Interscope
- 24 **BREAK YA NECK** — Busta Rhymes — J
- 25 **DOWN 4 U** — "Chick" — Ja Rule Featuring Chast "Chick" Baltimore — Murder Inc./Def Jam/JMG

Hot Rap Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 **DEF JAM** (23)
- 2 **UNIVERSAL** (10)
- 3 **BAD BOY** (8)
- 4 **TERROR SQUAD** (5)
- 5 **RUFF RYDERS** (6)
- 6 **J** (5)
- 7 **MURDER INC.** (5)
- 8 **KOC-A-FELLA** (12)
- 9 **FOR REEL** (3)
- 10 **DEF JAM SOUTH** (5)



Hot Rap Labels

Pos. LABEL (No. of Charted Titles)

- 1 **ISLAND DEF JAM GROUP** (27)
- 2 **UNIVERSAL MOTOWN RECORDS GROUP** (10)
- 3 **INTERSCOPE** (15)
- 4 **ARISTA** (6)
- 5 **ATLANTIC** (8)



Hot Dance Club-Play Artists

Pos. ARTIST (No. of Charted Titles) Imp./Label

- 1 **CHER** (3) — Warner Bros.
- 2 **KYLIE MINOUGE** (3) — Capital
(1) Blue2/Blanco
- 3 **KIM ENGLISH** (2) — Nervous
- 4 **ENRIQUE IGLESIAS** (2) — Interscope
- 5 **MARY J. BLIGE** (3) — MCA
- 6 **THE CHEMICAL BROTHERS** (3) — Freshly Dressed/Atlantic/Warner
- 7 **SHAKIRA** (1) — Epic
- 8 **DIDO** (2) — Arista
(1) Cheeky/Arista
- 9 **TIMO MAAS** (2) — Kinetic
- 10 **MADONNA** (2) — Maverick/Warner Bros.
(1) Warner Bros.

Hot Dance Club-Play Singles

Pos. TITLE — Artist — Imp./Label

- 1 **ESCAPE (REMIXX)** — Enrique Iglesias — Interscope
- 2 **BLAME** — Sade — Greenleaf/Starline/Rhyme
- 3 **WISN I DIDN'T MISS YOU (THE REMIXES)** — Angie Stone — J
- 4 **LOVE'S GONNA SAVE THE DAY** — George Pappa — Vinyl Soul/Music Plant
- 5 **LOVE AT FIRST SIGHT** — Kylie Minogue — Capital
- 6 **THE NEED TO BE NAKED** — Arista — Tammy Bery
- 7 **A DIFFERENT KIND OF LOVE SONG** — Cher — Warner Bros.
- 8 **FIRE** — Dido — Tammy Bery/Silver Label/Tammy Bery
- 9 **TWO MONTHS OFF** — Underworld — BBO/Y2
- 10 **IT'S LOVE (TRIPPIN')** — Andrea Brown — Greenleaf/Starline/Rhyme
- 11 **ALIVE** — Evanescence — Geffen/Century
- 12 **YOU GIVE ME SOMETHING** — Jamiroquai — Epic
- 13 **I DON'T WANT YOU (WIDELIFE & DEZROK MIXES)** — Widelife — Nervous
- 14 **DAYS GO BY** — Dirty Vegas — Credence/Capitol
- 15 **NO MORE DANCE (THUNDERPUSS REMIXES)** — Mary J. Blige — MCA
- 16 **CAN'T STOP DANCIN'** — Inaya Day — Greenleaf/Starline/Rhyme
- 17 **THEY SAY VISION (DANCE REMIXES)** — Ray — MCA
- 18 **NELLA GOOD (ROGER SANCHEZ REMIXES)** — No Doubt — Interscope
- 19 **WHATCHA TO BASS** — Fountains — MCA/Y2
- 20 **WHATCUHOLUKHAT (THUNDERPUSS & FULL INTENTION MIXES)** — Whitney Houston — Arista

THE YEAR IN MUSIC 2002

dance/electronic



Enrique Iglesias

- 21 IT'S GONNA BE... (A LOVELY DAY) —Brancazio & Ascher—Betrack/Candace/Netwerk
- 22 GOTTA GET THRU THIS (THE PASSENGER & STELLA BROWNE MIXES) —Daniel Bredingford—Island/UMG
- 23 COME ON DOWN —Crystal Waters—Strictly Rhythm
- 24 TAKE MY HAND (REMIXES) —Dido—Arista
- 25 THE SOUND OF GOODBYE (ROBBIE RIVERA AND ABOVE & BEYOND MIXES) —Perpetuous Dreamer—Nonesuch

Hot Dance Club-Play Imprints

Pos. TITLE (No. of Chart Weeks)

- 1 GROOVILICIOUS (17)
- 2 TOMMY BOY SILVER LABEL (14)
- 3 EPIC (10)
- 4 NERVOUS (7)
- 5 MCA (10)
- 6 INTERSCOPE (5)
- 7 ARISTA (5)
- 8 J (4)
- 9 STRICTLY RHYTHM (5)
- 10 WARNER BROS. (4)



Hot Dance Club-Play Labels

Pos. LABEL (No. of Chart Weeks)

- 1 STRICTLY RHYTHM (22)
- 2 TOMMY BOY (21)
- 3 EPIC (13)
- 4 INTERSCOPE (19)
- 5 MCA (14)

STRICTLY RHYTHM

Hot Dance Maxi-Singles Sales Artists

Pos. ARTIST (No. of Chart Weeks) Imprint/Label

- 1 MADONNA (3) Maverick/Warner Bros.
- (1) Warner Bros.
- 2 CHER (2) Warner Bros.

- 3 MAXWELL (1) Columbia/CRG
- 4 JENNIFER LOPEZ (1) Epic
- 5 USHER (1) Arista
- 6 PINK (2) Arista
- (1) LaFace/Arista
- AMBER (3) Tommy Boy
- 26 DJ SAMMY (1) Robbins
- 28 YANOU (1) Robbins
- 10 SADE (1) Epic

Hot Dance Maxi-Singles Sales

Pos. TITLE —Artist—Imprint/Label

- 1 DIE ANOTHER DAY (REMIXES) —Madonna—Warner Bros.
- 2 HEAVEN —DJ Sammy & Yana Featuring Da—Robbins
- 3 SONG FOR THE LONELY —Cher—Warner Bros.
- 4 LIFETIME (BEN WATT REMIX) —Maxwell—Columbia/CRG
- 5 ALIVE (THUNDERPUSS REMIX) —Jennifer Lopez—Epic
- 6 I DON'T HAVE TO CALL (REMIXES) —Usher—Arista
- 7 WITH THE PARTY AT (REMIXES) —Jagged Edge—World Circuit—So So Def/Columbia/CRG
- 8 BY YOUR SIDE (REMIXES) —Sade—Epic
- 9 THANK YOU (DEEP DISH REMIX) —Dido—Arista
- 10 YES —Andrea—Tommy Boy
- 11 WHAT IT FEELS LIKE FOR A GIRL —Madonna—Maverick/Warner Bros.
- 12 RAPTURE (TASTES SO SWEET) —in—Universal/UMG
- 13 A DIFFERENT KIND OF LOVE SONG —Cher—Warner Bros.
- 14 TRUST YOUR LOVE —Tade—Soundcity/Dynasty
- 15 DAYS GO BY —Dirty Vegas—Candace/Capitol
- 16 YOU CAN'T GO HOME AGAIN —DJ Shadow—MCA
- 17 DON'T LET ME GET ME (REMIXES) —Pink—Arista
- 18 FRELOVE —Depeche Mode—Mute/Rapine/Warner Bros.
- 19 YOU MAKE ME SICK (NO2 REMIXES) —Pink—LaFace/Arista
- 20 WHERE'S YOUR HEAD AT —Bassment Jaxx—JL/Astralwerks
- 21 FULL MOON (DANCE MIXES) —Beverly—Atlantic/JG
- 22 DESERT ROSE (CYCLOP CALDERONE REMIX) —Sling—Fanning Club—MCA—JL/Astralwerks
- 23 WILLY 17 —Ian Van Dahl—Robbins
- 24 THIS IS ME (REMIXES) —Dream—Bad Boy/Arista
- 25 CAN'T FIGHT THE MOONLIGHT —Laren Kimes—Curb

Hot Dance Maxi-Singles Sales Imprints

Pos. IMPRINT (No. of Chart Weeks)

- 1 WARNER BROS. (3)
- 2 ROBBINS (3)
- 3 COLUMBIA (9)
- 4 ARISTA (5)
- 5 EPIC (3)
- 6 MAVERICK (6)
- 7 MCA (4)
- 8 TOMMY BOY (3)
- 9 ATLANTIC (7)
- 10 UNIVERSAL (2)

Hot Dance Maxi-Singles Sales Labels

Pos. LABEL (No. of Chart Weeks)

- 1 WARNER BROS. (13)
- 2 ROBBINS (9)
- 3 ARISTA (9)
- 4 COLUMBIA RECORDS GROUP (7)
- 5 EPIC (3)



Madonna

Top Electronic Artists

Pos. ARTIST (No. of Chart Weeks) Imprint/Label

- 1 MORTY (1) V2
- 2 DIRTY VEGAS (1) Candace/Capitol
- 3 LOUIE DEVITO (4) Dee Vee/Musiconna
- 4 PAUL OAKENFOLD (1) Maverick/Warner Bros.
- (1) Warner Sunset/FDR/London-Sire
- (1) Perfecta/Madonna
- 5 THE CHEMICAL BROTHERS (1) Freestyle/Dust/Astralwerks
- 6 GARRAGE (1) Almo Sounds/InterScope
- 7 DJ SAMMY (1) Robbins
- 8 THE NAPPY BOYS (3) Robbins
- 9 DAFT PUNK (1) Virgin
- 10 ZERO 7 (1) Quagga/Ultimate/Dennison/Palm
- (1) Inside/Arctis/Timex

Top Electronic Albums

Pos. TITLE —Artist—Imprint/Label

- 1 18 —Moby—V2
- 2 DIRTY VEGAS —Dirty Vegas—Candace/Capitol
- 3 PULSE —Various Artists—Razer & Da
- 4 BLADE 2 —Soundcheck—Imprints/Virgin
- 5 LOUIE DEVITO'S DANCE FACTORY —Louie Devito—Dee Vee/Musiconna
- 6 COME WITH US —The Chemical Brothers—Freestyle/Dust/Astralwerks
- 7 BUNKER —Dinkard—Maverick/Warner Bros.
- 8 BEAUTIFULGARRAGE —Garbage—Almo Sounds/InterScope
- 9 HEAVEN —DJ Sammy—Robbins
- 10 THIS IS ULTIMATE DANCE! —Various Artists—J
- 11 DISCOVERY —Daft Punk—Virgin
- 12 TRANCE PARTY (VOLUME TWO) —The Happy Boys—Robbins
- 13 SIMPLE THINGS —Zero 7—Quagga/Ultimate/Dennison/Palm
- 14 THE PRIVATE PRESS —DJ Shadow—MCA
- 15 N.Y.C. UNDERGROUND PARTY VOLUME 4 —Louie Devito—Dee Vee/Musiconna
- 16 VESPERTINE —Bjork—Elektra/VEG
- 17 DANCE PARTY (LIKE IT'S 2002) —Various Artists—Robbins
- 18 VERVY/REMIXED —Various Artists—Verve/VG
- 19 GLOBAL HITS 2002 —Various Artists—Universal/UMG
- 20 ULTRA.DANCE 01 —Johnny Vicious—Ultra
- 21 ROOTY —Bassment Jaxx—JL/Astralwerks
- 22 BEFORE THE STORM —Darius—Groovivicious/Strictly Rhythm



Moby

23 DJ ENCORE PRESENTS: ULTRA.DANCE 02 —DJ

- Encore—Ultra
- 24 ULTRA.CHILLED 01 —Various Artists—Ultra
- 25 GET READY —New Order—Raptor/Warner Bros.

Top Electronic Imprints

Pos. IMPRINT (No. of Chart Weeks)

- 1 V2 (1)
- 2 CANDACE (1)
- 3 ROBBINS (10)
- 4 DEE VEE (4)
- 5 RAZOR & TIE (2)
- 6 ULTRA (7)
- 7 IMAMORTAL (1)
- 8 MCA (3)
- 9 ELEKTRA (5)
- 10 FREESTYLE DUST (1)

Top Electronic Labels

Pos. LABEL (No. of Chart Weeks)

- 1 V2 (4)
- 2 CAPITOL (2)
- 3 ROBBINS (7)
- 4 VIRGIN (2)
- 5 MUSICRAMA (5)



Top Electronic Distributors

Pos. DISTRIBUTOR (No. of Chart Weeks)

- 1 BMG (26)
- 2 INDEPENDENTS (75)
- 3 EMO (11)
- 4 UNIVERSAL (12)
- 5 WEA (11)
- 6 SONY (3)



TOP TOURING BOXSCORES

ARENAS BENEFITED FROM A SLATE OF SUPERSTAR TOURS

BY RAY WADDELL

With the Dave Matthews Band skipping stadium dates in 2002 and the Rolling Stones not reporting their scattered stadium dates, arena concerts held court among the top-grossing engagements of 2002 in

Billboard's Top 25 Boxscores. The Billy Joel/Elton John and Paul McCartney tours set the pace, with 20 of the top 25 Boxscores between them. The world's top touring artist this year also nailed down the top gross, as Paul McCartney wrapped his trek with three

shows at the Tokyo (Japan) Dome that grossed \$14.4 million and drew 120,429 fans.

But perhaps the most remarkable stand of all was Joel and John's \$13-million run at the First Union Center, a two-week sit-down that drew 112,248 patrons to six sellouts.



Paul McCartney



Elton John and Billy Joel

The most successful co-headlining package ever, the stint rang up three of the top five grosses and six of the top 10. The Philly show now stands as the top gross in the history of Pennsylvania.

"That's about as big as it can get, pretty much," says Dennis Arfa, Joel's agent at Artists Group International. "It was an amazing feat."

It's even more amazing, considering that most involved with the shows think the duo left business on the table. "We thought we could have done eight," says John Page, senior VP/GM for Concert-Spectator at the F.U. Center. "We ran out of dates."

When blue-chip acts commit for six shows, deals can get creative. "We'll incentivize anybody with volume and good per caps over six shows," says Peter Luukko, president of Concert-Spectator Ventures and chairman of Global Spectrum. "We can be your best friend."

DYNAMIC DUO

Boston's FleetCenter enjoyed five nights of Joel and John, ringing up more than \$9 million and drawing 85,638 guests. "Those five shows with Billy and Elton will stand for a long time," says Richard Krezwick, president/CEO of FleetCenter. "[John's agent] Howard Rose and Dennis Arfa, along with everybody here, contributed to the biggest run in Boston history."

Krezwick belongs to the same school of thought as Luukko when it comes to cutting deals. "I learned a long time ago from a mentor that you get the deal done," says Krezwick. "You don't have to win every deal—we want the deal to work for both sides."

Another significant engagement during the duo's 2002 run came to fruition on New York's Long Island, where Joel and John grossed \$7.2 million from four sellouts at the Nassau Veterans Memorial Coliseum in

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STORY continues on page YE-72; BOXSCORES CHART on page YE-56

Ranked #5 In The World Gross Ticket Sales Billboard Magazine 2002

Thanks...

The Nassau Veterans Memorial Coliseum & SMG Entertainment would like to thank all those who helped make 2002 a record-breaking year.

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Top 25 Boxscores


Ranked by Gross. Compiled From Boxscores Nov. 28, 2001–Nov. 25, 2002

No.	Gross Ticket Sales	Headliner, Support Act(s)	Total Attendance	Total Capacity, No. of Shows/Sellouts	Ticket Scale	Promoter(s)	Venue, City, Date(s)
1.	\$14,404,218 (1,727,701,487 yen)	Paul McCartney	120,429	121,419 three shows	\$116.82, \$100.13	Kyodo Tokyo	Tokyo Dome, Tokyo, Japan, Nov. 13–14
2.	\$12,986,840	Billy Joel & Elton John	112,248	six sellouts	\$2,500, \$1,500, \$500, \$45	Clear Channel Entertainment	First Union Center, Philadelphia, Pa., Feb. 13, 15, 17, 19, 22, 24
3.	\$9,072,225	Billy Joel & Elton John	85,630	89,047 five shows one sellout	\$175, \$45	Clear Channel Entertainment	FleetCenter, Boston, Mass., Jan. 22, 24, 29, 31, Sept. 20
4.	\$8,208,891 (988,967,423 yen)	Paul McCartney	80,284	80,944 two shows	\$116.20, \$99.40	Kyodo Tokyo	Osaka Dome, Osaka, Japan, Nov. 17–18
5.	\$7,168,453	Billy Joel & Elton John	67,769	four sellouts	\$175, \$45	Clear Channel Entertainment	Nassau Veterans Memorial Coliseum, Uniondale, N.Y., Sept. 25, 27, Oct. 11, 13
6.	\$6,796,339	Billy Joel & Elton John	62,900	64,888 four shows	\$176.50, \$46.50	Clear Channel Entertainment	Hartford Civic Center, Hartford, Conn., Feb. 4, 6, 8–9
7.	\$6,265,640	The Who, Robert Plant	61,510	62,676 four shows	\$250, \$54	Clear Channel Entertainment	Madison Square Garden, New York, N.Y., July 31–Aug. 1, 3–4
8.	\$6,192,840	Billy Joel & Elton John	59,688	three sellouts	\$175, \$45	Clear Channel Entertainment	Continental Airlines Arena, East Rutherford, N.J., Oct. 2, 4, 8
9.	\$6,178,203 (56,221,650 pesos)	Luis Miguel	112,974	118,872 12 shows	\$131.86, \$27.47	Show Time de Mexico	Auditorio Nacional, Mexico City, Mex., March 6–10, 13, 17–20
10.	\$5,818,001	Billy Joel & Elton John	58,726	three sellouts	\$175, \$85	Clear Channel Entertainment	Office Depot Center, Sunrise, Fla., March 5, 7
11.	\$5,768,205	Billy Joel & Elton John	55,820	three sellouts	\$178, \$48	Clear Channel Entertainment	MCI Center, Washington, D.C., Jan. 13, 18, 20
12.	\$5,591,700	Paul McCartney	23,341	24,712 two shows	\$330, \$125	Clear Channel Entertainment/in-house	MGM Grand Garden Arena, Las Vegas, Nev., April 5–6
13.	\$4,787,211 (47,201,900 pesos)	Paul McCartney	52,451	three sellouts	\$182.55, \$25.35	OCESA Presents/CIE Events	Palacio de las Deportes, Mexico City, Mex., Nov. 2–3, 5
14.	\$4,309,990	Billy Joel & Elton John	37,433	37,959 two shows one sellout	\$175, \$45	Clear Channel Entertainment	Madison Square Garden, New York, N.Y., March 15, Sept. 23
15.	\$4,255,180	Billy Joel & Elton John	39,178	39,640 two shows one sellout	\$175, \$45	Clear Channel Entertainment	St. Pete Times Forum, Tampa, Fla., March 9, Sept. 13
16.	\$4,071,970	Paul McCartney	30,009	two sellouts	\$250, \$125, \$85, \$50	Concerts West	Reunion Arena, Dallas, Texas, May 9–10
17.	\$4,066,030	Paul McCartney	32,178	two sellouts	\$250, \$50	Clear Channel Entertainment	United Center, Chicago, Ill., April 10–11
18.	\$4,050,530	Paul McCartney	29,097	two sellouts	\$250, \$50	Clear Channel Entertainment	FleetCenter, Boston, Mass., Sept. 30–Oct. 1
19.	\$4,050,500	Paul McCartney	31,402	two sellouts	\$250, \$50	Clear Channel Entertainment	Madison Square Garden, New York, N.Y., April 20–27
20.	\$4,030,938	Music Midtown Festival	100,000	100,000 three days	\$40	Clear Channel Entertainment	Central & Renaissance Parks, Atlanta, Ga., May 3–5
21.	\$3,910,828 (3,991,659 euros)	Neil Diamond	64,000	two sellouts	\$65.17	Clear Channel Entertainment	Landisdown Road, Dublin, Ire., July 5–6
22.	\$3,810,367	Paul McCartney	29,946	two sellouts	\$253, \$125, \$85, \$53	Concerts West	MCI Center, Washington, D.C., April 23–24
23.	\$3,752,002	Paul McCartney	29,321	two sellouts	\$251.50, \$51.50	Clear Channel Entertainment	Office Depot Center, Sunrise, Fla., May 17–18
24.	\$3,476,918	Paul McCartney	28,810	two sellouts	\$252, \$52	Clear Channel Entertainment	Philips Arena, Atlanta, Ga., May 12–13
25.	\$3,338,768	Torriglin Sterling	69,207	two sellouts	\$49.50	Clear Channel Entertainment	Alpine Valley Music Theatre, East Troy, Wis., Aug. 3–4



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THE YEAR IN MUSIC 2002

country

Top Country Artists

Pop. ARTIST (No. of Charted Titles) Imp./Label

- ALAN JACKSON** (4) Arista Nashville
(3) Arista Nashville/RG
- TONY KEITH** (5) DreamWorks
(2) DreamWorks/Interscope
- DIXIE CHICKS** (5) Monument/EMM
(1) Monument/Columbia/CRG
(1) Monument/Sony
(1) Monument/Sony
- GARTH BROOKS** (4) Capitol
(1) Capitol/MCA Nashville
(1) Bantam/BNA
- KENNY CHESNEY** (5) BNA
(2) BNA/RG
- TIM MCGRAW** (9) Curb
(1) Arista Nashville
- MARTHA MCBRIDE** (4) RCA
(1) RCA/RG
- BROOKS & DUNN** (4) Arista Nashville
(2) Arista Nashville/RG
- RASCAL FLATTS** (2) Lyric Street
(2) Lyric Street/Hollywood
- BRAID FAISLEY** (3) Arista Nashville
(1) Arista Nashville/RG
- ELVIS PRESLEY** (2) RCA
(1) RCA/BMG Heritage
- LONESTAR** (3) BNA
(1) BNA/RG
- TRAVIS TRITT** (3) Columbia
(2) Columbia/Sony
(2) Warner Bros./RCA
- FAITH HILL** (4) Warner Bros./WMN
(2) Arista Nashville/RG
- PHIL VASSAR** (2) Arista Nashville
(2) Arista Nashville/RG
- GARY ALLAN** (4) MCA Nashville
- STEVE HOYT** (3) Curb
- SARA EVANS** (2) RCA
(1) RCA/RG
- TRACY BYRD** (3) RCA
(1) RCA/RG
- DIAMOND RIO** (3) Arista Nashville
(2) Arista Nashville/RG
- JO DEE MESSINA** (4) Curb
- DARRELL WORTLEY** (3) DreamWorks
(1) DreamWorks/Interscope
- CHRIS CAGLE** (4) Capitol
- LEE ANN WOMACK** (4) MCA Nashville
(1) Last Highway/Mercury



Alan Jackson

Top New Country Artists

Pop. ARTIST (No. of Charted Titles) Imp./Label

- EMERSON DRIVE** (2) DreamWorks
(1) DreamWorks/Interscope
- STEVE AZAR** (3) Mercury
- JOE MICHOIS** (3) Universal South
- KELLIE COFFEY** (2) BNA
(1) BNA/RG
- TOMMY SHANE STEINER** (3) RCA
(1) RCA/RG
- KEVIN DEWEY** (2) Lyric Street
(1) Lyric Street/Hollywood
- BRAD MARTIN** (2) Epic/EMM
(1) Epic/Sony
- PAT GREEN** (2) Republic/Universal/LNRG
(1) Republic/Universal South
- GEORGE STRAIT** (8) MCA Nashville
- PINHOKEY** (2) BNA
(1) BNA/RG
- ANTHONY SMITH** (3) Mercury

Top Country Artists—Duo/Group

Pop. ARTIST (No. of Charted Titles) Imp./Label

- DIXIE CHICKS** (5) Monument/EMM
(1) Monument/Columbia/CRG
(1) Monument/Sony
(1) Monument/Sony
- BROOKS & DUNN** (4) Arista Nashville
(2) Arista Nashville/RG
- RASCAL FLATTS** (2) Lyric Street
(2) Lyric Street/Hollywood
- LONESTAR** (3) BNA
(1) BNA/RG
- DIAMOND RIO** (3) Arista Nashville
(2) Arista Nashville/RG
- EMERSON DRIVE** (2) DreamWorks
(1) DreamWorks/Interscope
- MONTGOMERY GENTRY** (3) Columbia
(2) Columbia/Sony
- TRICK PONY** (5) Warner Bros./WMN
- NICKEL CREEK** (4) Sugar Hill
- SHEDAIYST** (2) Lyric Street/Hollywood
(2) Lyric Street



Dixie Chicks

Top Country Artists—Female

Pop. ARTIST (No. of Charted Titles) Imp./Label

- MARTHA MCBRIDE** (4) RCA
(1) RCA/RG
- FAITH HILL** (4) Warner Bros./WMN
- SARA EVANS** (2) RCA
(1) RCA/RG
- JO DEE MESSINA** (4) Curb
- LEE ANN WOMACK** (4) MCA Nashville
(1) Last Highway/Mercury
- KELLIE COFFEY** (2) BNA
(1) BNA/RG
- CAROLYN DAWN JOHNSON** (2) Arista Nashville
(1) Arista Nashville/RG
- TAMMY COCHRAN** (2) Epic/Sony
(1) Epic
- REBA MCBRIDE** (3) MCA Nashville
(1) Epic/EMM
- CYNTHY THOMPSON** (3) Capitol

Top Country Artists—Male

Pop. ARTIST (No. of Charted Titles) Imp./Label

- ALAN JACKSON** (4) Arista Nashville
(3) Arista Nashville/RG
- TONY KEITH** (5) DreamWorks
(2) DreamWorks/Interscope
- GARTH BROOKS** (4) Capitol
(1) Capitol/MCA Nashville
(1) Bantam/BNA
- KENNY CHESNEY** (5) BNA
(2) BNA/RG
- TIM MCGRAW** (9) Curb
(1) Arista Nashville
- GEORGE STRAIT** (8) MCA Nashville
(1) Arista Nashville
- BRAID FAISLEY** (3) Arista Nashville
(1) Arista Nashville/RG
- ELVIS PRESLEY** (2) RCA
(1) RCA/BMG Heritage
- TRAVIS TRITT** (3) Columbia
(2) Columbia/Sony
(2) Warner Bros./RCA
- PHIL VASSAR** (2) Arista Nashville
(2) Arista Nashville/RG



Emerson Drive

Top Country Imprints

Pop. IMPRINT (No. of Charted Titles)

- ARISTA NASHVILLE** (33)
- RCA** (37)
- CAPITOL** (34)
- CURB** (42)
- DREAMWORKS** (19)
- BNA** (27)
- MCA NASHVILLE** (38)
- LOST HIGHWAY** (11)
- COLUMBIA** (26)
- WARNER BROS.** (28)
- LYRIC STREET** (24)
- MONUMENT** (21)
- MERCURY** (22)
- EPIC** (17)
- UNIVERSAL SOUTH** (8)

ARISTA
NASHVILLE

Top Country Labels

Pop. LABEL (No. of Charted Titles)

- RCA LABEL GROUP** (87)
- CAPITOL** (37)
- DREAMWORKS** (19)
- CURB** (42)
- MERCURY** (29)



Martha McBride

2002

14 PLATINUM+ ALBUMS

2 GOLD ALBUMS

24 WEEKS AT #1

8 #1 HITS

ALABAMA • DON COOK • DALE MORRIS MANAGEMENT

TRACY BYRD • "TEN ROUNDS WITH JOSÉ CUEVO" • BILLY JOE WALKER, JR. • CARTER & COMPANY
CASEY BEATHARD • MICHAEL HEENEY • MARLA CANNON-GOODMAN
ACUFF-ROSE MUSIC, INC. • SONY/ATV TUNES LLC. • BIG PURPLE DOG MUSIC

MARTINA MCBRIDE • GREATEST HITS • "BLESSED" • PAUL WORLEY • BRUCE ALLEN TALENT
HILLARY LINDSEY • TROY VERGES • BRETT JAMES • FAMOUS MUSIC CORPORATION
SONGS OF UNIVERSAL, INC. • SONY/ATV TUNES LLC ONALY MUSIC

KENNY CHESNEY • NO SHOES, NO SHIRT, NO PROBLEMS • "THE GOOD STUFF" • BUDDY CANNON • NORRO WILSON • KENNY CHESNEY
INTERNATIONAL MANAGEMENT SERVICES • CRAIG WISEMAN • JIM COLLINS • BMG SONGS, INC. • MRS. LUMPKIN'S POODLE
WARNER-TAMERLANE PUBLISHING CORP. • MAKE SHIFT MUSIC

LONESTAR • I'M ALREADY THERE • DANN HUFF • BORMAN ENTERTAINMENT

BROOKS & DUNN • STEERS & STRIPES • "THE LONG GOODBYE" • MARK WRIGHT • TITILEY/SPALDING & ASSOCIATES
PAUL BRADY • RONAN KEATING • WB MUSIC CORP. • UNIVERSAL • ISLAND MUSIC LTD.

DIAMOND RIO • "BEAUTIFUL MISS" • MIKE D. CLUTE • DREAMCATCHER ENTERTAINMENT
SONNY LEMAIRE • CLAY MILLS • SHANE MINOR • SONGS OF API • MONKEY C MUSIC • SONGS OF NASHVILLE DREAMWORKS
CHRYSLIS MUSIC • CREATIVE ARTISTS AGENCY PUBLISHING • EMI BLACKWOOD MUSIC, INC. • SHANE MINOR MUSIC

ALAN JACKSON • DRIVE • "WHERE WERE YOU (WHEN THE WORLD STOPPED TURNING)" • "DRIVE (FOR DADDY GENE)"
KEITH STEGALL • FORCE MANAGEMENT • HK MANAGEMENT
EMI APRIL MUSIC, INC. • TRI-ANGELS MUSIC

BRAD PAISLEY • PART II • "I'M GONNA MISS HER" • FRANK ROGERS • JAG MANAGEMENT
EMI APRIL MUSIC INC. • SEA GAYLE MUSIC

PHIL VASSAR • BYRON GALLIMORE • GREG HILL MANAGEMENT

RENEÉ BELL • JIM CATINO • CAROLE ANN MOBLEY • JOHN JOHNSON • DUANE HOBSON • LISA ROBERTS

THANKS FOR A FANTASTIC YEAR!

FROM THE RCA LABEL GROUP



RCA LABEL GROUP BLD/NASHVILLE
ARISTA • BNA • RCA

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THE YEAR IN MUSIC 2002

country

Top Country Album Artists

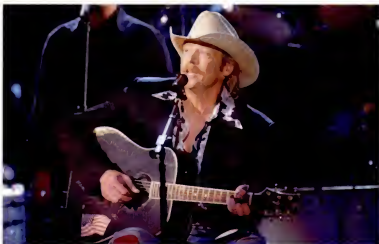
Pos. ARTIST (No. of Chart Titles) Imp./Label

- ALAN JACKSON (3) Aristo Nashville/RIG
- GARTH BROOKS (2) Capitol
- TOBY KEITH (2) DreamWorks/Interscope
- DIXIE CHICKS (1) Monument/Columbia/CBS
- KENNY CHESNEY (2) BNA/RIG
- ELVIS PRESLEY (2) RCA
- TIM MCGRAW (2) Carb
- FAITH HILL (7) Warner Bros./WGN
- MARTINA MCKRIDE (1) RCA/RIG
- GEORGE STRAIT (3) MCA Nashville
- RASCAL FLATTS (2) Lyric Street/Hollywood
- BROOKS & DUNN (2) Aristo Nashville/RIG
- TRAVIS TRITT (2) Columbia/Sony
- BRAD PAISLEY (1) Aristo Nashville/RIG
- LONESTAR (1) BNA/RIG
- NICKEL CREEK (2) Sugar Hill
- LEE ANN WORMACK (3) MCA Nashville
- LEANN RIMES (3) Carb
- GARY ALLAN (1) MCA Nashville
- LYRIC STREET (2) Lyric Street/Hollywood
- SARA EVANS (1) RCA/RIG
- WILLIE NELSON (1) Last Highway/Mercury
- STEVE NOBY (1) Carb
- JO DEE MESSINA (2) Carb
- TRICK PONY (2) Warner Bros./WGN

Top Country Albums

Pos. TITLE - Artist - Imp./Label

- O BROTHER, WHERE ART THOU? - Soundtrack - Last Highway/Mercury
- SCARLETT - Garth Brooks - Capitol
- DRIVE - Alan Jackson - Aristo Nashville/RIG
- HOME - Dixie Chicks - Monument/Columbia/CBS
- NO SHOES, NO SHIRT, NO PROBLEMS - Kenny Chesney - BNA/RIG
- ELVIS: SO 31 HITS - Elvis Presley - RCA
- UNLEASHED - Toby Keith - DreamWorks/Interscope
- PULL MY CHAIR - Toby Keith - DreamWorks/Interscope
- CRY - Faith Hill - Warner Bros./WGN
- GREATEST HITS - Martina McBride - RCA/RIG
- SET THIS CIRCUS DOWN - Tim McGraw - Carb
- THE ROAD LESS TRAVELED - George Strait - MCA Nashville
- GREATEST HITS - Tim McGraw - Carb
- COTYOTE UDDY - Soundtrack - Carb
- STERS & STRIPES - Brooks & Dunn - Aristo Nashville/RIG
- TOTALLY COUNTRY - Various Artists - BNA/RIG
- GREATEST HITS - Kenny Chesney - BNA/RIG
- RASCAL FLATTS - Rascal Flatts - Lyric Street/Hollywood
- PART II - Elvis Presley - Aristo Nashville/RIG
- I'M ALREADY THERE - Lonestar - BNA/RIG
- NEW FAVORITE - Alan Jackson - Union Station - Rounder/A&M
- DOWN THE ROAD I GO - Travis Tritt - Columbia/Sony
- ALRIGHT GUY - Gary Allan - MCA Nashville
- GREATEST HITS VOLUME III - I'M A SURVIVOR - Fido McEntire - MCA Nashville
- BORN TO FLY - Sam Evans - RCA/RIG
- BLUE MOON - Steve Holy - Carb
- BURN - Jo Dee Messina - Carb
- THE GREAT DIVIDE - Willie Nelson - Last Highway/Mercury
- MELT - Rascal Flatts - Lyric Street/Hollywood
- TRICK PONY - Trick Pony - Warner Bros./WGN
- BLAKE SHELTON - Blake Shelton - Warner Bros./WGN



Alan Jackson

- 32 PLAY IT LOUD - Chris Cagle - Capitol
- 33 THIS SIDE - Nickel Creek - Sugar Hill
- 34 CHROME - Trace Adkins - Capitol
- 35 DOWN FROM THE MOUNTAIN - Soundtrack - Last Highway/Mercury
- 36 WHEN SOMEBODY LOVES YOU - Alan Jackson - Aristo Nashville/RIG
- 37 AMIGO - David Ball - Dashlane/Razer & Tie
- 38 MY WORLD - Cyndi Thomson - Capitol
- 39 FLY - Dixie Chicks - Monument/Sony
- 40 SOMETHING WORTH LEAVING BEHIND - Lee Ann Womack - MCA Nashville
- 41 COMPLETELY - Diamond Rio - Aristo Nashville/RIG
- 42 GREATEST HITS II - Clint Black - RCA/RIG
- 43 I MISS MY FRIEND - Darryl Worley - DreamWorks/Interscope
- 44 I HOPE YOU DANCE - Lee Ann Womack - MCA Nashville
- 45 TWISTED ANGEL - Larkin Rose - Carb
- 46 I WED YOU - Larkin Rose - Carb
- THE BEST OF GEORGE STRAIT: 20TH CENTURY MASTERS THE MILLENNIUM COLLECTION - George Strait - MCA Nashville
- 48 WHEN YOU LIE NEXT TO ME - Kellie Coffey - BNA/RIG
- 49 GOLDEN ROAD - Keith Urban - Capitol
- 50 NICKEL CREEK - Nickel Creek - Sugar Hill

Top Country Album Imprints

Pos. IMPRINT (No. of Chart Titles)

- ARISTA NASHVILLE (11)
- LAST HIGHWAY (8)
- CAPITOL (5)
- CARB (19)
- RCA (12)
- BNA (3)
- DREAMWORKS (5)
- MCA NASHVILLE (15)
- COLUMBIA (14)
- WARNER BROS. (4)
- MONUMENT (7)
- LYRIC STREET (10)
- ROUNDER (7)
- EPIC (12)
- SUGAR HILL (4)

ARISTA
NASHVILLE

Top Country Album Labels

Pos. LABEL (No. of Chart Titles)

- RCA LABEL GROUP (22)
- MERCURY (11)
- CAPITOL (18)
- CARB (17)
- INTERSCOPE (5)



Top Country Album Distributors

Pos. DISTRIBUTOR (No. of Chart Titles)

- UNIVERSAL (57)
- BMG (38)
- WEA (42)
- EMO (22)
- SONY (34)
- INDEPENDENTS (24)



Hot Country Singles & Tracks Artists

Pos. ARTIST (No. of Chart Titles) Imp./Label

- TOBY KEITH (5) DreamWorks
- ALAN JACKSON (4) Aristo Nashville
- GEORGE STRAIT (3) MCA Nashville
- TIM MCGRAW (2) Carb
- KENNY CHESNEY (5) BNA
- BROOKS & DUNN (4) Aristo Nashville
- DIXIE CHICKS (5) Monument/E&M
- MARTINA MCKRIDE (4) RCA
- BRAD PAISLEY (3) Aristo Nashville
- PHIL VASSAR (2) Aristo Nashville
- RASCAL FLATTS (2) Lyric Street
- TRACY BYRD (3) RCA
- LONESTAR (3) BNA
- TRAVIS TRITT (2) Columbia
- EMERSON DRIVE (2) DreamWorks
- STEVE NOBY (2) Carb
- GARTH BROOKS (4) Capitol
- STEVE AZAR (2) Mercury
- SARA EVANS (2) RCA
- GARY ALLAN (2) MCA Nashville
- DARBY WORLEY (3) DreamWorks
- DIAMOND RIO (3) Aristo Nashville
- JOE NICHOLS (2) Universal South
- TRACE ADKINS (3) Capitol
- CHRIS CAGLE (3) Capitol

Hot Country Singles & Tracks

Pos. TITLE - Artist - Imp./Label

- THE GOOD STUFF - Kenny Chesney - BNA
- DRIVE (FOR DADDY GENE) - Alan Jackson - Aristo Nashville
- LIVING AND LYING WELL - George Strait - MCA Nashville
- GOOD MORNING BEAUTIFUL - Steve Holy - Carb
- I MISS MY FRIEND - Darryl Worley - DreamWorks
- MY LIST - Toby Keith - DreamWorks
- I DON'T HAVE TO BE ME ('TIL MONDAY) - Steve Azar - Mercury
- BEAUTIFUL MESS - Diamond Rio - Aristo Nashville
- BLESSED - Martina McBride - RCA



Toby Keith

THE YEAR IN MUSIC 2002

country



Kenny Chesney



LeAnn Rimes

- 44 MY HEART IS LOST TO YOU — Brooks & Dunn — Arista Nashville
45 MODERN DAY BONNIE AND CLYDE — Travis Tritt — Columbia
46 SHE WAS — Mark Chesnut — Columbia
47 FORGIVE — Rebecca Lynn Howard — RCA Nashville
48 LANDSLIDE — Dixie Chicks — Monument/EMI
49 O'K RED — Blake Shelton — Warner Bros./WGN
50 I'M TRYIN' — Trace Adkins — Capitol

Hot Country Singles & Tracks Imprints

Pos. IMPRINT (No. of Chart Titles)

- 1 ARISTA NASHVILLE (22)
2 RCA (19)
3 RCA NASHVILLE (23)
4 DREAMWORKS (14)
5 BNA (14)
6 CUBB (23)
7 CAPITOL (19)
8 LYRIC STREET (14)
9 COLUMBIA (10)
10 MONUMENT (14)
11 MERCURY (14)
12 WARNER BROS. (14)



Dann Huff

- 13 EPIC (7)
14 UNIVERSAL SOUTH (6)
15 DUALTONE (3)

Hot Country Singles & Tracks Labels

Pos. LABEL (No. of Chart Titles)

- 1 ARISTA NASHVILLE (22)
2 RCA (19)
3 RCA NASHVILLE (23)
4 DREAMWORKS (14)
5 BNA (14)

Hot Country Producers

Pos. PRODUCER (No. of Chart Titles)

- 1 DANN HUFF (15)
2 KEITH STEGALL (10)
3 BILLY JOE WALKER JR. (11)
4 JAMES STROUD (14)
5 PAUL WORLEY (18)
6 BYRON GALLIMORE (17)
7 FRANK ROGERS (7)
8 MARK WRIGHT (15)
9 TONY BROWN (10)
10 BLAKE CHANCEY (8)

Top Country Singles Sales

Pos. TITLE — Artist — Imprint/Label

- 1 CAN'T FIGHT THE MOONLIGHT — LeAnn Rimes — Curb
2 GOD BLESS THE USA — Lee Greenwood — Curb
3 WHERE THE STARS AND STRIPES AND THE EAGLE FLY — Aaron Tippin — Lyric Street/Hollywood
4 LONG TIME GONE — Dixie Chicks — Monument/EMI
5 OSAMA-YO MAMA — Ray Stevens — Curb
6 AMERICA WILL ALWAYS STAND — Randy Travis — Real Gone Music/Hollywood
7 THAT'S JUST JESSE — Kevin Duany — Lyric Street/Hollywood
8 I SHOULD BE SLEEPING — Emerson Drive — DreamWorks/Interscope
9 THE IMPOSSIBLE — Jay Nichols — Universal South
10 GOD BLESS AMERICA — LeAnn Rimes — Curb

YEAR IN CHARTS

Continued from page YE-12

history of this chart.

The top three artists are all groups: The Calling, Nickelback and Creed. The top solo females are Sheryl Crow, Avril Lavigne and Michelle Branch. The top solo male is John Mayer. RCA is the top imprint and Interscope the leading label.

ROCK

For the first time since 2000, when "Kryptonite" by Three Doors Down took double honors—the same song leads the recaps for Mainstream Rock Tracks and Modern Rock Tracks. Mentored by Fred Durst of Limp Bizkit and signed to the group's imprint, Puddle of Mudd was No. 1 in both formats with its very first hit,



Puddle of Mudd



London Puck

"Blurry" (Flawless/Geffen/Interscope), which crossed over to top-40 radio.

At Modern, Linkin Park has the No. 2 hit of the year with another song that crossed over to the Hot 100, "In the End." The No. 3 song was also a major crossover hit: "The Middle" (DreamWorks) by Jimmy Eat World. Hoobastank's first two chart entries are both in the year-end top 10, with "Crawling in the Dark" (Island) at No. 5 and "Running Away" at No. 7. Puddle of Mudd is the top Modern act, fol-

Continued on page YE-69

TOP TOURING VENUES

MULTIPLE DATES BY BLUE-CHIP ACTS LED TO A HEALTHY CONCERT SCENE

BY RAY WADDELL

In many ways, blue-chip acts, sellouts and multiple-date stints defined 2002 for venues, as proven performers delivered the goods and racked up record grosses.

The arenas reaped the benefits of such thoroughbred names as Sir Paul McCartney, Cher, Billy Joel and Elton John, Neil Diamond, the Eagles and the Who, with stout ticket prices assuring once again that indoor venues were easily the most lucrative rooms in the world.

Again, the most famous name in arenas set the pace, as Madison Square Garden in New York City was the top-grossing facility in the world. According to figures reported to Billboard Boxscore, MSG took in \$51.9 million from 77 events, with attendance of more than 1 million.

Everybody who was anybody on the road in '02 played the Garden. "We had a great year," says Joel Peresman, senior VP of entertainment for MSG. "Our market is very diverse, and our shows were very diverse."

Indeed, while international superstars like McCartney, the Who, Dave Matthews Band, Crosby, Stills, Nash & Young, and Cher predictably played MSG, the arena also did very well with venue-specific shows, particularly those geared to Latinos. "We did nine big Latin shows, everything from Luis Miguel to salsa and merengue and Mexican and Colombia Independence Day shows," says Peresman. "That's really specific to New York and tied in with local radio."

The market is also diverse in taste, with a Kid Rock show booked alongside Andrea Bocelli, Cher, Marc Anthony and Bow Wow. "This is a market with a real diverse base."

MSG also did well with multiples: the Who went to Robert Plant rang up four shows at the Garden that grossed \$6.3 million. Cher sold out two summer and two fall dates, DMB played four shows and Bob Dylan, two. McCarthey's two sellouts grossed more



Dave Matthews Band

than \$4 million.

"We've been fortunate," says Peresman. "We've got good partners and good promoters doing business here year in and year out."

It doesn't hurt that the New York market typically boasts the highest ticket prices on a given tour. "It's more costly [to produce shows] here than other venues. We get a good ticket price, and the market supports those ticket prices," says Peresman. "We haven't seen a lot of price resistance, but we have seen promoters and acts be very conscious of ticket prices. Acts like Phish, Dave Matthews, Tom Petty do great business here and could easily charge \$10-\$25 more than they do."

As always, Peresman was highly complimentary of the MSG behind-the-scenes

staffers. "I would like to stress that another reason we can do so many shows per year is that we have an incredible staff—stagehands, carpenters, electricians, box-office staff, etc.—that can handle such a large volume of shows on top of all the other events we do annually," he says. "It's definitely a team effort at our venue."

PHILADELPHIA STORY

Like last year, Philadelphia's First Union Center finished second behind MSG (the first three spots are the same as 2001), with box-office revenues of \$14.5 million and attendance of 900,004. The highlight, obviously, was a \$13-million run by Joel and John. Other big winners at the FU Center were Crosby, Stills, Nash & Young, Creed, N' Sync, Dave Matthews

Band, Marc Anthony and Britney Spears.

"Everything we did was very successful," says John Page, senior VP/GM for Comcast-Spectacor at the FU Center and Global Spectrum regional VP. He adds that the fact there was no weakening for any act is a testament to the strength of Philadelphia as a market. "Pretty much everything we put on sale sold well right through," he notes.

Peter Luukko, president of Comcast-Spectacor Ventures and chairman of Global Spectrum, says Philadelphia has been nurtured for years as a live-entertainment market. "[Promoters] Larry Magid and Allen Spivak developed this market years ago," he explains. "Starting with the [adjacent] Spectrum, this was a hot market with a

hot facility, and we're all still here."

BEANTOWN BOX OFFICE

FleetCenter in Boston notched another strong year in 2002, reporting \$40.4 million from 36 shows, topped by five sellouts from Joel and John that grossed more than \$9 million, along with three McCartney dates that took in about \$6 million.

Richard Krezwick, president/CEO of FleetCenter, believes flexible dealmaking contributes to such successful runs. "I also believe a big reason for our success is because we go the extra mile to sell tickets," he explains. "We don't just rely on the show or the promoter. If we have an initiative, we exercise it. We have an internal e-business department that can sell tickets like we never could before. The marketing effort you can put forth for free is something you couldn't buy for any amount of money 10 years ago."

NASSAU VETS

A huge Joel and John date helped Nassau Veterans Memorial Coliseum in Uniondale, N.Y., crack the top five venues for 2002. "I believe the resurgence of [promoter] Metropolitan Entertainment has made an impact; we had seven shows from Metropolitan this year," says Scott Mullen, GM of Nassau. More for SMG: "Clear Channel New York has also stepped up, coming up with 14 shows this year."

Mullen also credits agents and SMG for the success. "It helps that SMG Entertainment's Mike Evans provides a significant level of support at the grassroots level by using the growing number of SMG buildings to leverage shows," he says.

OTHER WINNERS

The Palace of Auburn Hills (Mich.) had another big year, reporting \$22.9 million in grosses. "Paul McCartney was phenomenal, a tremendous show," says Marilyn Hauser,

Continued on page YE-64



BJCC SOUTHERN HOSPITALITY TOUR

19,000-Seat Arena

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YEAR IN MUSIC

TOURING



Cher

TOP TOURING VENUES

Continued from page YE-62

director of bookings at the Palace. "Springsteen was great, too. We also had Cher twice; she played here in June and came back in October just as strong."

Hometown heroes Kid Rock and Eminem also did strong business in Auburn Hills, Hauser says, and shows by Guns N' Roses, Shakira and Michael W. Smith were solid. For East Rutherford, N.J.'s Continental Airlines Arena, 78 shows reported \$33.8 million in grosses, predictably led by three Joel/John sellouts that grossed \$6.2 million.

FOR PETE'S SAKE

At the St. Pete Times Forum in Tampa, Fla., being proactive and boasting a track record pays off for the building formerly known as the Ice Palace. The Forum reported \$25.2 million in grosses, "Success brings success," says GM Rob Franklin. "People see our grosses and the publicity we get and realize Tampa is a viable market for a lot of different kinds of music."

The lack of an amphitheater in the market and aggressive

booking also help, Franklin says. "Our ability to share the risk, or take the full risk, as we did with Lenny Kravitz, helps make us a player in the market," he says. "It still requires having a good relationship with the promoter."

Other top performers among large arenas were the MCI Center in Washington, D.C. (\$24.6 million), Atlanta's Philips Arena (\$24.3 million) and the MGM Grand Garden Arena in Las Vegas (19.5 million).

'B' MARKET, 'A' LIST

Van Andel Arena in Grand Rapids, Mich., may be in a small market, but the 12,500-capacity arena hosted most of the top tours in the country in 2002, enough to make it tops among buildings its size, grossing \$14.8 million.

"To be a small venue in a small market, we had just about everybody we could've had," says Richard MacKiegan, GM of Van Andel Arena for SMG. Among the acts playing the arena were 'N Sync, Aerosmith, the Eagles, Tom Petty & The Heartbreakers, the Who, Cher, Korn,

Continued on page YE-66



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AT SAN JOSE

THE YEAR IN MUSIC 2002

TOURING

Top 10 Venues

CAPACITIES 10,001-15,000

Ranked by Gross, Compiled From *Billboard* Nov. 20, 2001-Nov. 21, 2002

No.	Facility, City, State	Venue Capacity	Total Gross	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1.	Van Andel Arena, Grand Rapids, Mich.	12,500	\$14,836,513	384,800	559,352	77	8
2.	San Diego Sports Arena, San Diego, Calif.	15,000	\$12,194,556	357,884	572,405	57	6
3.	Worcester's Centrum Centre, Worcester, Mass.	15,000	\$8,961,582	332,056	552,746	56	7
4.	Bi-Lo Center, Greenville, S.C.	15,000	\$8,326,154	258,276	523,165	37	9
5.	Bryce Jordan Center, University Park, Pa.	15,000	\$7,649,653	207,292	284,325	36	6
6.	The Mark of the Quad Cities, Moline, Ill.	12,000	\$7,469,706	237,535	368,521	49	5
7.	Sovereign Bank Arena, Trenton, N.J.	10,500	\$6,588,139	345,898	615,894	93	12
8.	CenturyLink Center, Bossier City, La.	14,000	\$6,584,517	169,889	306,837	33	6
9.	Long Beach Arena, Long Beach, Calif.	14,500	\$6,014,457	194,812	246,804	25	7
10.	Atlantic City Boardwalk Hall, Atlantic City, N.J.	13,800	\$5,509,258	49,887	49,887	4	4

Top 10 Venues

CAPACITIES 15,001 OR MORE

Ranked by Gross, Compiled From *Billboard* Nov. 20, 2001-Nov. 21, 2002

No.	Facility, City, State	Venue Capacity	Total Gross	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1.	Madison Square Garden, New York, N.Y.	20,877	\$51,949,379	1,004,068	1,352,961	77	19
2.	First Union Center, Philadelphia, Pa.	21,000	\$44,510,651	900,804	1,174,725	82	30
3.	FleetCenter, Boston, Mass.	19,600	\$40,428,276	521,646	540,895	36	19
4.	Continental Airlines Arena, East Rutherford, N.J.	21,000	\$33,815,724	815,459	1,118,115	78	12
5.	Nassau Veterans Memorial Coliseum, Uniondale, N.Y.	17,000	\$26,388,191	546,703	739,779	59	13
6.	St. Pete Times Forum, Tampa, Fla.	21,500	\$25,179,689	489,946	754,719	64	6
7.	MCI Center, Washington, D.C.	20,000	\$24,661,400	363,540	425,296	29	12
8.	Philips Arena, Atlanta, Ga.	20,919	\$24,333,217	666,125	1,062,782	75	14
9.	Palace of Auburn Hills, Auburn Hills, Mich.	20,654	\$22,919,367	863,200	1,335,678	99	17
10.	MGM Grand Garden, Las Vegas, Nev.	15,200	\$19,537,753	181,035	212,187	16	8



The Who's Pete Townshend

TOP TOURING VENUES

Continued from page YE-64

blink-182/Green Day, Brooks & Dunn's Neon Circus, Incubus, Mary J. Blige, Santana, Stryker

and director of bookings for Tweeter Center. "We converted part of our lawn into 7,000 new permanent reserved seats. It's what we thought the market was looking for, and I think the response shows we were right."

Tweeter Center brought in 41 shows in 2002, up from 37 last year. Among the highlights were three sellouts with Aerosmith and Kid Rock (\$3 million), a sellout with Eminem's Anger Management, two nights of The Who, two nights of Jimmy Buffett and Dave Matthews Bands' first area shed date in five years. "We also had our biggest country show ever when we did 17,000. This is a great market, with great media partners," says Marsden. "Over the years, we've worked with bands to develop sustainable careers in this market. It's a pleasure to promote here."

LIVE FROM RADIO CITY

New York City's 5,901-capacity Radio City Music Hall took its customary place atop the list for like-sized

"We haven't seen a lot of price resistance, but we have seen promoters and acts be very conscious of ticket prices."

Joel Peresman, senior VP of entertainment, Madison Square Garden

Speedwagon, Bill Gaither, John Mellencamp and Creed.

"I think what's happening is a lot of the agents are taking note that we're a nice little secondary that can sell like a primary," says MacKeigan. "We hope that, when a tour extends beyond 40 dates, we become a serious date to consider."

SUPER SHED

A trendsetting move to more reserved seating helped the CCE-owned Tweeter Center in Mansfield, Mass. (near Boston), move to the top amphitheater position. Gross revenue for the shed topped \$24.9 million, up 23% from last year.

"It's all about those new reserved seats," says Dave Marsden, VP for CCE Boston

facilities, at \$70 million gross for the year. "This was a tremendous year for Radio City Music Hall," says Ed Micone, executive VP of Radio City Entertainment. "I think we can attribute our success to the incredible diversity of shows that were booked at the venue."

Acts included Alicia Keys, the Strokes, Trey Anastasio, String Cheese Incident and Tool, Latin artists Enrique Iglesias, Alejandro Sanz and Gilberto Santa Rosa and "classic" acts like Barry Manilow, Moody Blues and Yes, along with famed gospel artists Hezekiah Walker and the Winans Family. Another mainstay among venues its size (5,000 or less) is Atlanta's Fox Theatre, which grossed \$3.5 million. ■

TOP 10 AMPHITHEATERS and STADIUMS CHARTS on page YE-70

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THE YEAR IN MUSIC 2002

songwriters/publishers

Hot Country Songwriters

Pos. SONGWRITER (No. of Charted Titles)

- 1 ALAN JACKSON (5)
- 2 CRAIG WISSEMAN (9)
- 3 TOM SHAPIRO (4)
- 4 TONY KEITH (3)
- 5 JEFFREY STEELE (9)
- 6 TONY MARTIN (5)
- 7 BRYAN WAYNE (2)
- 8 TROY VERGES (5)
- 9 KELLEY LOVELACE (3)
- 10 MARK NESLER (4)

Hot Country Publishers

Pos. PUBLISHER (No. of Charted Titles)

- 1 EMI APRIL, ASCAP (20)
- 2 SONY/ATV TREE, BMI (20)
- 3 WB, ASCAP (29)
- 4 SONY/ATV CROSS KEYS, ASCAP (18)
- 5 TRI-ANGLES, ASCAP (4)
- 6 WARNER-TAMERLANE, BMI (23)
- 7 TOKEO TUNES, BMI (2)
- 8 FAMOUS, ASCAP (6)
- 9 IMSCA, BMI (7)
- 10 SONY/ATV ACUFF ROSE, BMI (10)
- 11 EMI BLACKWOOD, BMI (20)
- 12 WENONGA, BMI (6)
- 13 AMERICAN BROADCASTING, ASCAP (1)
- 14 SEA GATLEY, ASCAP (4)
- 15 BING SONGS, ASCAP (9)
- 16 MRS. LUMPKINS POODLE, ASCAP (7)
- 17 ALMO, ASCAP (11)
- 18 SONGS OF WINDSWEEP PACIFIC, BMI (12)
- 19 GOTTANAVEARLE, BMI (6)
- 20 SONGS OF UNIVERSAL, BMI (7)

Hot Country Publishing Corporations

Pos. PUBLISHING CORPORATION (No. of Charted Titles)

- 1 EMI MUSIC (56)
- 2 SONY/ATV MUSIC (60)
- 3 WARNER/CHAPPELL MUSIC (64)
- 4 UNIVERSAL MUSIC (44)
- 5 BMG MUSIC (18)
- 6 WINDSWEEP HOLDINGS MUSIC (20)
- 7 FAMOUS MUSIC (7)
- 8 TOKEO TUNES MUSIC (3)
- 9 WENONGA MUSIC (6)
- 10 ZOMBA MUSIC (15)

Hot 100 Songwriters

Pos. SONGWRITER (No. of Charted Titles)

- 1 PHARRILL WILLIAMS (20)
- 2 CHAD HUGO (17)
- 3 CHAD KROGER (2)
- 4 IRVING LORENZO (12)
- 5 VANESSA CARLTON (2)
- 6 TIMOTHY MOSLEY (12)
- 7 LINKIN PARK (2)
- 8 JEFFREY ATKINS (9)
- 9 JIMMY EAT WORLD (2)
- 10 MICHELLE BRANCH (3)



Alan Jackson

Hot 100 Publishers

Pos. PUBLISHER (No. of Charted Titles)

- 1 EMI APRIL, ASCAP (130)
- 2 EMI BLACKWOOD, BMI (69)
- 3 WB, ASCAP (68)
- 4 WARNER-TAMERLANE, BMI (42)
- 5 SONGS OF UNIVERSAL, BMI (24)
- 6 UNIVERSAL, ASCAP (31)
- 7 FAMOUS, ASCAP (13)
- 8 THE WATERS OF NAZARETH, BMI (20)
- 9 CHASE CHAD, ASCAP (18)
- 10 TURKEY ON RYE, ASCAP (2)
- 11 SONY/ATV TREE, BMI (15)



Pharrell Williams

- 12 DJ Irv, BMI (12)
- 13 BMG SONGS, ASCAP (19)
- 14 ZOMBA, ASCAP (25)
- 15 TAKIN' CARE OF BUSINESS, BMI (2)
- 16 NICKELBACK, SOCAN (1)
- 17 MONEY MACK, BMI (5)
- 18 ENSIGN, BMI (10)
- 19 VIRGINIA BEACH, ASCAP (13)
- 20 SLAVERY, BMI (9)

Hot 100 Publishing Corporations

Pos. PUBLISHING CORPORATION (No. of Charted Titles)

- 1 EMI MUSIC (183)
- 2 WARNER/CHAPPELL MUSIC (122)
- 3 UNIVERSAL MUSIC (94)
- 4 SONY/ATV MUSIC (66)
- 5 FAMOUS MUSIC (33)



Estefano

- 6 BMG MUSIC (37)
- 7 ZOMBA MUSIC (38)
- 8 WINDSWEEP HOLDINGS MUSIC (28)
- 9 THE WATERS OF NAZARETH MUSIC (20)
- 10 CHASE CHAD MUSIC (18)

Hot R&B/Hip-Hop Songwriters

Pos. SONGWRITER (No. of Charted Titles)

- 1 PHARRILL WILLIAMS (24)
- 2 TIMOTHY MOSLEY (18)
- 3 CHAD HUGO (20)
- 4 IRVING LORENZO (14)
- 5 S. J. AIRIELUS (9)
- 6 JEFFREY ATKINS (11)
- 7 ROBERT KELLY (15)
- 8 MISSY ELLIOTT (7)
- 9 COREY ROONEY (3)
- 10 ANDRE HARRIS (5)

Hot R&B/Hip-Hop Publishers

Pos. PUBLISHER (No. of Charted Titles)

- 1 EMI APRIL, ASCAP (165)
- 2 EMI BLACKWOOD, BMI (90)
- 3 WB, ASCAP (44)
- 4 UNIVERSAL, ASCAP (37)
- 5 THE WATERS OF NAZARETH, BMI (24)
- 6 CHASE CHAD, ASCAP (20)
- 7 WARNER-TAMERLANE, BMI (41)
- 8 VIRGINIA BEACH, ASCAP (19)
- 9 MONEY MACK, BMI (8)
- 10 ZOMBA, BMI (25)
- 11 DJ Irv, BMI (14)
- 12 ZOMBA, ASCAP (35)
- 13 MASS CONFUSION, ASCAP (9)
- 14 JOBETE, ASCAP (14)
- 15 SONGS OF UNIVERSAL, BMI (17)
- 16 TAKIN' CARE OF BUSINESS, BMI (2)
- 17 SONY/ATV TUNES, ASCAP (22)
- 18 SONY/ATV SONGS, BMI (21)
- 19 SLAVERY, BMI (11)
- 20 BMG SONGS, ASCAP (22)

Hot R&B/Hip-Hop Publishing Corporations

Pos. PUBLISHING CORPORATION (No. of Charted Titles)

- 1 EMI MUSIC (230)
- 2 WARNER/CHAPPELL MUSIC (130)
- 3 UNIVERSAL MUSIC (92)
- 4 ZOMBA MUSIC (60)
- 5 SONY/ATV MUSIC (39)
- 6 FAMOUS MUSIC (43)
- 7 BMG MUSIC (38)
- 8 THE WATERS OF NAZARETH MUSIC (24)
- 9 CHASE CHAD MUSIC (20)
- 10 VIRGINIA BEACH MUSIC (19)

Hot Latin Songwriters

Pos. SONGWRITER (No. of Charted Titles)

- 1 ESTEFANO (9)
- 2 RUDY PEREZ (8)
- 3 FRANCO DE VITA (2)
- 4 JORGE LUIS PILOTO (5)
- 5 JOAN SEBASTIAN (8)
- 6 JUANES (2)

THE YEAR IN MUSIC 2002

songwriters/publishers

- 7 MARCO ANTONIO SOUS (5)
- 8 LUIS PADILLA (3)
- 9 KIKE SANTANDER (4)
- 10 DONATO POVEDA (3)

Hot Latin Publishing Corporations

Pop. PUBLISHING CORPORATION (No. of Charted Titles)

- 1 EMI MUSIC (48)
- 2 UNIVERSAL MUSIC (29)
- 3 SONY/ATV MUSIC (32)
- 4 WARNER/CHAPPELL MUSIC (34)
- 5 PEERMUSIC (19)
- 6 EDIMONSA MUSIC (7)
- 7 FOREIGN IMPORTED PRODUCTIONS PUBLISHING (11)
- 8 WORLD DEEP MUSIC (9)
- 9 CRISMA MUSIC (4)
- 10 BMG MUSIC (8)



ASCAP

Hot Latin Publishers

Pop. PUBLISHER (No. of Charted Titles)

- 1 WB, ASCAP (22)
- 2 EMI APRIL, ASCAP (21)
- 3 SONY/ATV LATIN, BMI (14)
- 4 EDIMONSA, ASCAP (9)
- 5 UNIVERSAL MUSICA, ASCAP (14)
- 6 SER-CA, BMI (7)
- 7 WORLD DEEP, BMI (17)
- 8 EDIMUSA, ASCAP (10)
- 9 WARNER-TAMERLANE, BMI (10)
- 10 PEER INT'L, BMI (8)
- 11 SONY/ATV DISCOS, ASCAP (8)
- 12 PEERMUSIC III, BMI (8)
- 13 RUBET, ASCAP (8)
- 14 CRISMA, SESAC (4)
- 15 FLAMINGO, BMI (4)
- 16 F.J.P.P., BMI (2)
- 17 CURCI, ASCAP (1)
- 18 EMI BLACKWOOD, BMI (8)
- 19 KIKE SANTANDER, BMI (4)
- 20 UNIVERSAL-MUSICA UNICA, BMI (9)

YEAR IN CHARTS

Continued from page YE-61

lowed by System of a Down, Incubus, Hoobastank and Jimmy Eat World. Warner Bros. is the No. 1 imprint and Interscope the No. 1 label. After "Blurry," the top songs on the Mainstream side diverge from the Modern top 10. Godsmack's "I Stand Alone" (Republic/Universal) is No. 2, followed by Staind's "For You" (Flip/Elektra), Default's "Wasting My Time" (TVT) and Nickelback's "Too Bad" (Roadrunner). That last group is also in the top 10, at No. 6 with "How You Remind Me." Puddle of Mudd also doubles up in the top 10, with "Drift & Die" checking in at No. 7. Puddle of Mudd is the top artist, followed by Nickelback and Creed. The top imprint is Roadrunner, and the leading label is Interscope.

THE YEAR IN RAP

More than any year in the past, a majority of the top-10 titles on the Hot Rap Tracks recap will be familiar to any top-40 radio fan. That's because these leading rap tracks are among the biggest hits of the year on the Hot 100 summary. Nelly captures two of the top three places, with "Hot in Herre" (Fo' Reel/Universal) leading the



Ja Rule

way and "Dilemma," recorded with Kelly Rowland of Destiny's Child, placing third. Both were No. 1 hits on the Hot 100, as was the No. 2 rap song of 2002, "Always on Time" (Murder Inc./Def Jam) by Ja Rule featuring Ashanti. The No. 4 song also features Ashanti, in a supporting role to Fat Joe on "What's Luv?" (Terror Squad/Atlantic). After an absence of four years from the top 10 of the rap recap, Sean Combs is back with a new identity of P. Diddy and two top-10 hits: "I Need a Girl (Part One)" at No. 8 and "I Need a Girl (Part Two)" at No. 5. This year's rap

Continued on page YE-76



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Top 10 Amphitheaters

Ranked by Gross. Compiled From Boxoffice Mojo, 20, 2001-Nov. 25, 2002.

No. Facility, City, State
Venue Capacity/Total Gross/Total Attendance/Total Capacity/No. of Shows/No. of Sellouts

1. Tweeter Center for the Performing Arts, Mansfield, Mass.	19,900	\$24,899,398	\$77,509	786,181	41	8
2. Tommy Hilgier at Jones Beach Theater, Wantagh, N.Y.	14,000	\$22,421,532	\$68,586	691,106	51	3
3. PNC Bank Arts Center, Holmdel, N.J.	17,300	\$17,660,777	\$54,685	876,897	52	3
4. Tweeter Center at the Waterfront, Camden, N.J.	25,000	\$17,560,087	\$49,529	824,061	55	7
5. DTE Energy Music Center, Clarkston, Mich.	15,274	\$17,079,267	\$56,942	1,175,862	79	12
6. Shoreline Amphitheatre, Mountain View, Calif.	22,000	\$15,326,076	\$472,391	705,215	33	3
7. Tweeter Center, Tinley Park, Ill.	20,000	\$14,256,427	\$421,899	638,823	27	1
8. The Gorge, George, Wash.	20,000	\$13,799,533	\$254,044	309,968	20	6
9. Wolf Trap National Park, Fiske Center, Vienna, Va.	6,986	\$13,264,026	\$51,197	632,126	95	13
10. Cynthia Woods Mitchell Pavilion, The Woodlands, Texas	15,002	\$12,809,116	\$471,938	691,592	45	9

Top 10 Stadiums

Ranked by Gross. Compiled From Boxoffice Mojo, 20, 2001-Nov. 25, 2002.

No. Facility, City, State
Venue Capacity/Total Gross/Total Attendance/Total Capacity/No. of Shows/No. of Sellouts

1. Giants Stadium, East Rutherford, N.J.	79,466	\$18,848,341	\$76,344	519,302	8	1
2. Tokyo Dome, Tokyo, Japan	55,700	\$14,406,210	\$120,429	121,419	3	0
3. Foro Sol, Mexico City, Mex.	55,000	\$9,069,919	\$246,344	255,443	6	3
4. Hersheypark Stadium, Hershey, Pa.	25,000	\$8,463,480	\$229,506	308,550	23	2
5. Osaka Dome, Osaka, Japan	50,000	\$8,208,891	\$80,284	80,944	2	0
6. Sam Boyd Stadium, Las Vegas, Nev.	45,000	\$5,946,919	\$146,375	257,216	11	1
7. SkyDome, Toronto, Ont.	67,000	\$4,252,156	\$80,703	85,450	2	1
8. Lonsdowne Road, Dublin, Ireland	45,000	\$3,910,828	\$64,000	64,000	2	2
9. Robert F. Kennedy Memorial Stadium, Washington, D.C.	57,497	\$3,188,718	\$5,903	122,144	2	0
10. Rose Bowl, Pasadena, Calif.	104,695	\$2,270,406	\$3,112	53,112	1	1

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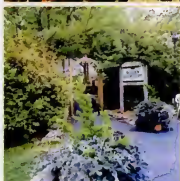
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YEAR 1

TOURING

TOP TOURING BOXSCORES

Continued from page YE-54

Unidone. It is reasonable to assume that Joel was driving that train. "It's nice being Billy Joel's hometown," admits Scott Mullen, GM of Nassau Vets for SMG. "Dennis Arfa brought us those four shows, along with a couple of others."

MACCA DOMINATION

Paul McCartney placed 11 grosses among the top 25, topped in the U.S. by \$5.6 million from two nights at the MGM Grand Garden Arena in Las Vegas, April 5-6. McCartney came back to the Grand Garden in October and grossed another \$2.5 million.



Neil Diamond

The numbers that McCartney generated in Japan were staggering: Three tour-ending shows at the Tokyo Dome and two at the Osaka Dome totaled \$22.6 million and drew 200,713.

McCartney tallied \$4 million-plus marks from multiple shows at the Palacio de los Deportes in Mexico City, Reunion Arena in Dallas, United Center in Chicago, Madison Square Garden in New York City and from two sellouts at FleetCenter on his fall run, after first playing the latter building in the spring. "It was terrific having Paul McCartney for three shows," says Krezwick.

Another significant date was Neil Diamond's \$3.9-million July 5-6 stop at Landsdowne Road in Dublin, which drew 64,000 from two sellouts. "Those audiences are great," says Diamond. "They're fun-loving people, and they love to sing. I hardly have to do any work at all."

The Who and Robert Plant camped out for four big shows at Madison Square Garden in New York City, grossing \$6.3 million and moving 61,510 tickets. The date, promoted by Clear Channel Entertainment (CCE), boasted tickets priced at \$34 and \$250.

One multi-act festival graced the top 25 this year. Atlanta's Music Midtown Festival, booked and produced by CCE, grossed more than \$4 million, with a strong bill that included Kid

Perhaps the most remarkable stand of all was Billy Joel and Elton John's \$13-million run at the First Union Center, a two-week sit-down that drew 112,248 patrons to six sellouts.

Rock, Stone Temple Pilots, Counting Crows, Incubus, Bonnie Raitt, Jethro Tull, David Lee Roth, Ja Rule, No Doubt and others. Attendance was about 100,000 for the May 3-5 downtown festival.

Another notable date was the Deadhead reunion Terrapin Station at Alpine Valley Music Theatre in East Troy, Wis. The Other Ones, featuring surviving members of the Grateful Dead, headlined two sellouts, supported by members' individual bands in Mickey Hart & Bembé Orisha, Robert Hunter, Phil Lesh & Friends, Ratdog and Trichromes, with Disco Biscuits, Robert Randolph and others. Terrapin Station grossed \$3.3 million and instigated a successful fall tour by the Other Ones. CCE promoted 19 of the top 25 grosses for the year; last year it had 20. ■

Billboard's Touring Quarterlies For 2003

No. **1** Feb. 22 issue
Ad close: **Jan. 28**

No. **2** April 12 issue
Ad close: **March 18**

No. **3** July 26 issue
Ad close: **June 30**

No. **4** Nov. 8 issue
Ad close: **Oct. 14**

South Florida's Waterfront Showplace.



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For booking information contact Eric Bresler by phone (786)777-1122, fax (786)777-1600 or e-mail ebresler@heat.com.



THE YEAR IN MUSIC 2002

Latin

Top Latin Album Artists

Pos. ARTIST (No. of Chart Entries) Impacts/Label

- 1 **MARC ANTHONY** (1) Columbia/Sony Discos
- 2 **LOS TEMERARIOS** (2) BWA/UG
- 3 **AF3 Sanyo/Fonovisa**
- 4 **FRANCISCA**
- 5 **LUIS MIGUEL** (2) Warner Latina
- 6 **LUPILLO RIVERA** (4) Sony Discos
- 7 **VICENTE FERNANDEZ** (3) Sony Discos
- 8 **MANA** (1) Warner Latina
- 9 **JOHN SEBASTIAN** (5) Mercury/Rainbow
- 10 **GRUPO BRYNDIS** (4) BWA/UG
- 11 **ALEJANDRO SANZ** (2) Warner Latina
- 12 **JUANES** (2) Sanyo/Universal Latina
- 13 **CHAYANNE** (1) Sanyo Discos
- 14 **ENRIQUE IGLESIAS** (1) Universal Latina
- 15 **THALIA** (2) EMI Latin
- 16 **CARLOS VIVES** (1) EMI Latin
- 17 **A.B. QUINTELLA Y LOS KUMBIA KINGS**
- 18 **EMI Latin**
- 19 **LOS ANGELES AZULES** (2) BWA/UG
- 20 **INTOCABLE** (3) EMI Latin
- 21 **ALEXANDRE PIRES** (1) RCA/BMG Latin
- 22 **LOS TUCANES DE TULUANA** (2) Universal Latina
- 23 **Sony Discos**
- 24 **LOS KETCHUP** (1) Shakuntala/Columbia/Sony Discos
- 25 **EL PODER DEL NORTE** (2) BWA/UG
- 26 **LOS RAZOS** (3) RCA/BMG Latin
- 27 **Araya/BMG Latin**
- 28 **EMI Latin**
- 29 **Lederos**
- 30 **JOSE ALFREDO JUAREZ** (2) Araya/BMG Latin
- 31 **PILAR MONTENEGRO** (1) Universal/UG
- 32 **LOS TIIGRES DEL NORTE** (2) Fonovisa

Top Latin Albums

Pos. TITLE - Artist - Impact/Label

- 1 **LIBRE** - Marc Anthony - Columbia/Sony Discos
- 2 **MIS ROMANCES** - Luis Miguel - Warner Latina
- 3 **REVOLUCION EN CHAYANNE** - Chayanne - Sony Discos
- 4 **GRANDES EXITOS** - Chayanne - Sony Discos
- 5 **MY UNPLUGGED** - Alejandro Sanz - Warner Latina
- 6 **UN DIA NORMAL** - Juanes - Sanyo/Universal Latina
- 7 **QUINZAS** - Enrique Iglesias - Universal Latina
- 8 **UNA LAGRIMA NO BASTA** - Los Temerarios - AFG
- 9 **Signo/Fonovisa**
- 10 **DEJAME ENTRAR** - Carlos Vives - EMI Latin
- 11 **SHINJI** - A.B. Quintella y los Kumbia Kings - EMI Latin
- 12 **LAS 30 CUMMIAS MAS PEGADAS** - Varios Artistas - Disc/UG
- 13 **ALEXANDRE PIRES** - Alexandre Pires - RCA/BMG Latin
- 14 **EN VIVO: DESDE LA PLAZA EL PROGRESO DE**
- 15 **THALIA** - Thalia - EMI Latin
- 16 **LOS KETCHUP** - Los Ketchup - Shakuntala/Columbia/Sony Discos
- 17 **HISTORIA DE UN IDOLO VOL. 1** - Vicente Fernandez - Sony Discos
- 18 **SUPERANDO A SOLAS** - Lupillo Rivera - Sony Discos
- 19 **DESAMORADA** - Pilar Montenegro - Universal/UG
- 20 **HISTORIA MUSICAL** - Los Angeles Azules - BWA/UG
- 21 **LIBRE** - Jennifer Ponce - Universal/UG
- 22 **HISTORIA DE UN IDOLO VOL. 2** - Vicente Fernandez - Sony Discos
- 23 **SOY LO PROHIBIDO** - Alicia Villarreal - Universal Latina
- 24 **DE UN SOLO SENTIMIENTO** - Charles Zia - Sanyo/Sony Discos
- 25 **EL AUTENTICO Y UNICO EN VIVO** - El Poder del Norte - Disc/UG
- 26 **SUENOS** - Intocable - EMI Latin
- 27 **HISTORIA MUSICAL ROMANTICA** - Grupo Bryndis - Disc/UG



Marc Anthony

- 27 **LO MEJOR DE LAURA PAUSING-VOLVER JUNTO A TI** - Laura Pausing - Warner Latina
- 28 **PERDONAME MI AMOR** - Conqunte Primavera - Fonovisa
- 29 **CONFESIONES...** - Monchy & Alexander - J&R/Sony Discos
- 30 **HISTORIA MUSICAL** - Los Temerarios - Disc/UG
- 31 **ARCORIS MUSICAL MEXICANO** - Varios Artistas - Universal/UG
- 32 **MALADAS RANCHERAS** - Los Temerarios - Fonovisa
- 33 **MY UNPLUGGED** - La Ley - WEA Inc./Warner Latina
- 34 **LAS ROMANTICAS DE LOS TUCANES DE TULUANA** - Los Tucanes de Toluana - Universal Latina
- 35 **SIN BANDERA** - Sin Bandera - Sony Discos
- 36 **ORIGENES** - Alejandro Fernandez - Sony Discos
- 37 **PAULINA** - Paulina Rubio - Universal Latin
- 38 **FUERZA MUSICAL** - Paulina - Disc/UG
- 39 **SOMOS GITANOS** - Gipsy Kings - Ronescor/UG
- 40 **MAS DE MI ALMA** - Marco Antonio Soto - Fonovisa
- 41 **LAS 100 CLASICAS VOL. 1** - Jose Alfredo Juarez - Araya/BMG Latin
- 42 **LA REINA DEL SUR** - Los Tigres del Norte - Fonovisa
- 43 **NO ME SE RAJAR** - Banda El Recodo - Fonovisa
- 44 **GREATEST HITS** - Los Bunkis - Fonovisa
- 45 **EL NUMERO 100** - Roman Ayala y Los Bravos del Norte - Fonovisa
- 46 **LA HORA SONIDERA** - Varios Artistas - Disc/UG
- 47 **15 POSTALES DE AMOR** - Varios Artistas - Lederos
- 48 **AMOR SECRETO** - Luis Fonsi - Universal Latin
- 49 **AMOR Y SIEMPRE** - Liberman - Disc/UG
- 50 **DESPRECIADO** - Lupillo Rivera - Sony Discos

Top Latin Album Imprints

Pos. IMPRINT (No. of Chart Entries)

- 1 **SONY DISCOS** (43)
- 2 **DISA** (32)
- 3 **EMI LATIN** (23)
- 4 **WARNER LATINA** (11)
- 5 **FONOVISA** (31)

- 6 **UNIVERSAL LATINO** (14)
- 7 **COLUMBIA** (4)
- 8 **UNIVISION** (21)
- 9 **AROLA** (19)
- 10 **RCA** (11)

Top Latin Album Labels

Pos. LABEL (No. of Chart Entries)

- 1 **SONY DISCOS** (41)
- 2 **UNIVISION GROUP** (54)
- 3 **WARNER LATINA** (23)
- 4 **FONOVISA** (35)
- 5 **EMI LATIN** (23)

Top Latin Album Distributors

Pos. DISTRIBUTOR (No. of Chart Entries)

- 1 **UNIVERSAL** (53)
- 2 **SONY** (41)
- 3 **INDEPENDENTS** (67)
- 4 **WEA** (26)
- 5 **END** (28)
- 6 **BMG** (30)



Hot Latin Tracks Artists

Pos. ARTIST (No. of Chart Entries) Impact/Label

- 1 **ALEXANDRE PIRES** (2) RCA/BMG Latin
- 2 **CRISTIAN** (4) Araya/BMG Latin
- 3 **ENRIQUE IGLESIAS** (2) Interscope/Universal Latina
- 4 **CHAYANNE** (1) Sony Discos
- 5 **PILAR MONTENEGRO** (2) Universal
- 6 **SHAKIRA** (4) Epic/Sony Discos
- 7 **INTOCABLE** (4) EMI Latin
- 8 **CARLOS VIVES** (2) EMI Latin
- 9 **SIN BANDERA** (3) Sanyo/Universal Latina
- 10 **BANDA EL RECODO** (4) Fonovisa

Hot Latin Tracks

Pos. TITLE - Artist - Impact/Label

- 1 **Y TU TE VAS** - Chayanne - Sony Discos
- 2 **QUITAME ESE NOMBRE** - Pilar Montenegro - Universal
- 3 **SUERTE** - Shakira - Epic/Sony Discos
- 4 **ENTRA EN MI VIDA** - Sin Bandera - Sony Discos
- 5 **A DIOS LE PIDO** - Juanes - Sanyo/Universal Latina
- 6 **EL DOLOR DE TU PRESENCIA** - Jennifer Ponce - Universal
- 7 **DESTO SE ME LLEVO LA VIDA** - Alexandre Pires - RCA/BMG Latin
- 8 **TANTITA PENA** - Alejandro Fernandez - Sony Discos
- 9 **YO PUEDO HACER** - Ricardo Montaner - Warner Latina
- 10 **YO QUERIA** - Cristian - Araya/BMG Latin
- 11 **MENTIROSO** - Enrique Iglesias - Universal Latina
- 12 **VUELVA MUY ALTO** - Jerry Rivera - Araya/BMG Latin
- 13 **NECESIDAD** - Alejandro Pires - RCA/BMG Latin
- 14 **NO ME CONOCES ANIM** - Paulina - Disc/UG
- 15 **FLOR SIN TROPICO** - Chaplin Zia - Sanyo/Sony Discos
- 16 **TU Y YO** - Thalia - EMI Latin
- 17 **EL PODER DE TUS MANOS** - Intocable - EMI Latin
- 18 **SI TU TE VAS** - Paulina Rubio - Universal Latin
- 19 **MANUAL DE LLANTO** - Juan Sebastian - Mercury/Rainbow
- 20 **HAY OTRA EN TU LUGAR** - Pablo Montero - RCA/BMG Latin
- 21 **COMO DUELE** - Luis Miguel - Warner Latina
- 22 **PERDONAME MI AMOR** - Conqunte Primavera - Fonovisa
- 23 **ES POR AMOR** - Alexandre Pires - RCA/BMG Latin
- 24 **ESCAPAR** - Enrique Iglesias - Interscope/Universal Latina
- 25 **DEL OTRO LADO DEL PORTON** - Roman Ayala y Los Bravos del Norte - Fonovisa

Hot Latin Tracks Imprints

Pos. IMPRINT (No. of Chart Entries)

- 1 **SONY DISCOS** (32)
- 2 **EMI LATIN** (29)
- 3 **FONOVISA** (33)
- 4 **UNIVERSAL LATINO** (20)
- 5 **WARNER LATINA** (18)
- 6 **AROLA** (11)
- 7 **RCA** (8)
- 8 **DISA** (11)
- 9 **UNIVISION** (7)
- 10 **MUSART** (12)

THE YEAR IN MUSIC 2002

Latin



Chayanne

Hot Latin Tracks Labels

Pos. LABEL (No. of Chart Weeks)

- 1 SONY DISCOS (53)
- 2 UNIVERSAL LATINO (27)
- 3 BMG LATIN (18)
- 4 EMI LATIN (29)
- 5 FONOVISIA (35)

Hot Latin Tracks Producers

Pos. PRODUCER (No. of Chart Weeks)

- 1 RUDY PEREZ (8)
- 2 DIEGO SILVETTI (8)
- 3 REY MERO (3)
- 4 RENE LUIS TOLEDO (11)
- 5 AUREO BAQUERO (3)
- 6 KIKE SANTANDER (8)
- 7 ALEJANDRO JAIN (7)
- 8 KIKO CAMPOS (7)
- 9 RICARDO MUÑOZ (4)
- 10 JESUS GUILLEN (4)



Rudy Perez



Alexandre Pires

Top Latin Pop Album Artists

Pos. ARTIST (No. of Chart Weeks) Inquiry/Label

- 1 LUIS MIGUEL (2) Warner Latina
- 2 MANA (1) Warner Latina
- 3 CHAYANNE (1) Sony Discos
- 4 JUANES (1) Sony/Universal Latino
- 5 ALEJANDRO SÁNCHEZ (2) Warner Latina
- 6 ENRIQUE IGLESIAS (1) Universal Latino
- 7 A.B. QUINTANILLA Y LOS KUMBIA KINGS (1) EMI Latino
- 8 ALEXANDRE PIRES (1) RCA/BMG Latino
- 9 THALIA (1) EMI Latino
- 10 LAS KETCHUP (1) Skatolony/Columbia/Sony Discos

Top Latin Pop Albums

Pos. TITLE — Artist — Inquiry/Label

- 1 MIS ROMANCES — Luis Miguel — Warner Latina
- 2 REVOLUCIÓN DE AMOR — Alona — Warner Latina
- 3 GRANDES ÉXITOS — Chayanne — Sony Discos
- 4 UN DÍA NORMAL — Juanes — Sony/Universal Latino
- 5 MY UNPLUGGED — Alejandro Sánchez — Warner Latina
- 6 QUIZAS — Enrique Iglesias — Universal Latino
- 7 SHIMI — A.B. Quintanilla y Los Kumbia Kings — EMI Latino
- 8 ALEXANDRE PIRES — Alexandre Pires — RCA/BMG Latino
- 9 THALIA — Thalia — EMI Latino
- 10 LAS KETCHUP — Las Ketchup — Skatolony/Columbia/Sony Discos

Top Latin Pop Album Imprints

Pos. IMPRINT (No. of Chart Weeks)

- 1 WARNER LATINA (7)
- 2 SONY DISCOS (17)
- 3 EMI LATIN (8)
- 4 UNIVERSAL LATINO (6)
- 5 RCA (4)



Top Latin Pop Album Labels

Pos. LABEL (No. of Chart Weeks)

- 1 WARNER LATINA (14)
- 2 SONY DISCOS (21)
- 3 UNIVERSAL LATINO (7)
- 4 EMI LATIN (8)
- 5 BMG LATIN (12)

Hot Latin Pop Airplay Artists

Pos. ARTIST (No. of Chart Weeks) Inquiry/Label

- 1 ALEXANDRE PIRES (4) RCA/BMG Latino
- 2 CRESTIAN (4) Arista/BMG Latino
- 3 SHAKIRA (4) Epic/Sony Discos
- 4 ENRIQUE IGLESIAS (2) Interscope/Universal Latino
- 5 CHAYANNE (2) Sony Discos
- 6 RICARDO MONTAÑER (5) Warner Latina
- 7 SIN BANDERA (3) Sony Discos
- 8 JUANES (3) Sony/Universal Latino
- 9 PAULINA RUÍNO (4) Universal Latino
- 10 CARLOS VIVES (3) EMI Latino



Luis Miguel

Hot Latin Pop Airplay

Pos. TITLE — Artist — Inquiry/Label

- 1 Y TU TE VAS — Chayanne — Sony Discos
- 2 SUERTE — Shakira — Epic/Sony Discos
- 3 LISTO SE ME LLEVO LA VIDA — Alexandre Pires — RCA/BMG Latino
- 4 ENTRA EN MI VIDA — Sin Bandera — Sony Discos
- 5 QUITAME ESE HOMBRE — Pita Montenegro — Univision
- 6 YO QUEERA — Cristian — Arista/BMG Latino
- 7 A DIOS LE PUDO — Juanes — Sony/Universal Latino
- 8 YO PUEDO HACER — Ricardo Montaner — Warner Latina
- 9 NECESIDAD — Alexandre Pires — RCA/BMG Latino
- 10 COMO DUELE — Luis Miguel — Warner Latina
- 11 ES POR AMOR — Alexandre Pires — RCA/BMG Latino
- 12 TANITITA PENA — Alexandre Fernandez — Sony Discos
- 13 MENTIROSO — Enrique Iglesias — Universal Latino
- 14 HERODE — Enrique Iglesias — Interscope/Universal Latino
- 15 SI TU TE VAS — Paulina Rubio — Universal Latino
- 16 QUISERA PODER OLVIDARME DE TI — Luis Fonsi — Universal Latino
- 17 HAY OTRA EN TU LUGAR — Pablo Montero — RCA/BMG Latino
- 18 FLORES SIN RETORNO — Charlie Daz — Sonolux/Sony Discos
- 19 CON ELLA — Cristian — Arista/BMG Latino
- 20 ESCAPAR — Enrique Iglesias — Interscope/Universal Latino

Hot Latin Pop Airplay Imprints

Pos. IMPRINT (No. of Chart Weeks)

- 1 SONY DISCOS (36)
- 2 UNIVERSAL LATINO (21)
- 3 RCA (9)
- 4 UNIVERSAL LATINO (18)
- 5 ARICOLA (16)

Hot Latin Pop Airplay Labels

Pos. LABEL (No. of Chart Weeks)

- 1 SONY DISCOS (51)
- 2 BMG LATIN (24)
- 3 UNIVERSAL LATINO (25)
- 4 WARNER LATINA (24)
- 5 EMI LATIN (20)

THE YEAR IN MUSIC 2002

tropical/salsa

YEAR IN CHARTS

Continued from page YE-69

top 10 doesn't include any of the artists who were in last year's top 10, when the chart was sales-based. During this chart year, the rap chart became an airplay-based chart and was rechristened Hot Rap Tracks.

Nelly is the No. 1 rap artist. The other leading solo male rappers are Ludacris and Ja Rule. The top solo females are Ashanti, Eve and Missy "Misdemeanor" Elliott. Del Jam is the top imprint, with 23 hits, and the Island Def Jam Music Group is the leading label.

DANCE MUSIC

The nation of Spain proved to be a great source of dance music in 2002. Madrid-born Enrique Iglesias heads the Club Play recap with the remixes of "Escape" (Interscope), while DJ Sammy & Yanou featuring Do are in second place on the Maxi-Singles Sales summary with their remake of Bryan Adams' "Heaven" (Robbins).



Madonna

Cher, who had the top Maxi-Singles Sales title of 1999 with "Believe," ranks third this year with "Song for the Lonely" (Warner Bros.), a hit that comes in at No. 17 on the Club Play chart, though it never did cross over to top-40 radio and the pop chart.

Madonna, who had the No. 1 Maxi-Singles Sales hit of 2000 with "Music," is No. 1 again with the remixes of her James Bond theme, "Die Another Day." Madonna and Cher are joined in the top 10 by other women who go by one name: Sade, Dido and Amber. Madonna is the No. 1 sales artist, followed by Cher. Pusk rounds out the top three females. The top male is Maxwell, followed by Usher and a tie between "Heaven" collaborators DJ Sammy and Yanou. Warner Bros. is the top imprint and label.

On the Club Play recap, Angie Stone is

Continued on page YE-78

Top Tropical/Salsa Album Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

1. MARK ANTHONY (1) Columbia/Sony Discos
2. CARLOS VIVES (1) EMI Latin
3. MONCHY & ALEXANDRA (1) J&N/Sony Discos
4. GILBERTO SANTA ROSA (2) Sony Discos
5. CELIA CRUZ (2) Sony Discos
6. ELVIS CRESPO (1) Sony Discos
7. JERRY RIVERA (1) Arista/BMG Latin
8. OLGA TANON (1) Warner Latina
9. WENDY K. STARR (1) Sony Discos
10. TITO ROSAS (1) M.P. (1) M.P./Sony Discos

Top Tropical/Salsa Albums

Pos. TITLE — Artist — Imprint/Label

1. LIBRE — Marc Anthony — Columbia/Sony Discos
2. DEJAME ENTRAR — Carlos Vives — EMI Latin
3. CONFESIONES... — Monchy & Alexandra — J&N/Sony Discos
4. BACHATAHITS 2002 — Various Artists — J&N/Sony Discos
5. URBANO — Elvis Crespo — Sony Discos
6. LA NEGRA TIENE TUMBADO — Celia Cruz — Sony Discos
7. VICEVERSA — Gilberto Santa Rosa — Sony Discos
8. VUELA MUY ALTO — Jerry Rivera — Arista/BMG Latin
9. INTENSO — Gilberto Santa Rosa — Sony Discos
10. MEKENGUE HITS — Various Artists — J&N/Sony Discos

Top Tropical/Salsa Album Imprints

Pos. IMPRINT (No. of Charted Titles)

1. COLUMBIA (2)
2. J&N (10)
3. SONY DISCOS (15)
4. EMI LATIN (2)
5. ARIOLA (4)

COLUMBIA

Top Tropical/Salsa Album Labels

Pos. LABEL (No. of Charted Titles)

1. SONY DISCOS (31)
2. EMI LATIN (2)
3. UNIVERSAL LATINO (13)
4. BMG LATIN (5)
5. WARNER LATINA (7)

Hot Tropical/Salsa Airplay Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

1. MARK ANTHONY (5) Columbia/Sony Discos
2. GILBERTO SANTA ROSA (5) Sony Discos
3. CARLOS VIVES (2) EMI Latin
4. PUERTO RICAN POWER (3) J&N/Sony Discos
5. MONCHY & ALEXANDRA (2) J&N/Sony Discos
6. CHAYANNE (1) Sony Discos
7. JUANES (2) Sony/Universal Latino



Marc Anthony

8. ENRIQUE IGLESIAS (2) Interscope/Universal Latino
9. JERRY RIVERA (1) Arista/BMG Latin
10. CELIA CRUZ (3) Sony Discos
11. WENDY K. STARR (1) Warner Latina

Hot Tropical/Salsa Airplay

Pos. TITLE — Artist — Imprint/Label

1. LA AGARRA BAIJANDO — Gilberto Santa Rosa — Sony Discos
2. CELOS — Marc Anthony — Columbia/Sony Discos
3. Y TU TE VAS — Chayanne — Sony Discos
4. VIVIENDO — Marc Anthony — Columbia/Sony Discos
5. POR ESE HOMBRE — Brenda K. Starr con Tito Nieves & Jerry Manrella — Sony Discos
6. VUELA MUY ALTO — Jerry Rivera — Arista/BMG Latin
7. A DIOS LE PIDO — Juanes — Sony/Universal Latino
8. TE QUERO IGUAL QUE AYER — Monchy & Alexandra — J&N/Sony Discos



Gilberto Santa Rosa

9. POR MAS QUE INTENTO — Gilberto Santa Rosa — Sony Discos
10. LA NEGRA TIENE TUMBADO — Celia Cruz — Sony Discos
11. HASTA QUE VUELVAS CONMIGO — Marc Anthony — Columbia/Sony Discos
12. PENA DE AMOR — Puerto Rican Power — J&N/Sony Discos
13. POR TU PLACER — Frankie Negrón — WEA/Columbia/Warner Latina
14. BANDIDA — Elvis Crespo Featuring Tempo — Sony Discos
15. SUERTE — Shakira — Epic/Sony Discos
16. DEJAME ENTRAR — Carlos Vives — EMI Latin
17. SE ME SUBE — Henry Mallory — Universal Latino
18. ATI BUENO — Fernando Villaverde Featuring Jan Serrano — Latina/Sony Discos
19. LUNA NUEVA — Carlos Vives — EMI Latin
20. CARITO — Carlos Vives — EMI Latin

Hot Tropical/Salsa Airplay Imprints

Pos. IMPRINT (No. of Charted Titles)

1. SONY DISCOS (44)
2. EMI LATIN (19)
3. UNIVERSAL LATINO (21)
4. COLUMBIA (5)
5. J&N (12)

Hot Tropical/Salsa Airplay Labels

Pos. LABEL (No. of Charted Titles)

1. SONY DISCOS (74)
2. UNIVERSAL LATINO (29)
3. WARNER LATINA (29)
4. EMI LATIN (19)
5. BMG LATIN (20)

SONY
DISCOS

THE YEAR IN MUSIC 2002

regional mexican

Top Regional Mexican Album Artists

Pos. ARTIST (No. of Chart Titles) *Impulse/Label*

- 1 LOS TEMERARIOS (2) *Dias/UG*
(1) *AFG Sigmas/Fonovisa*
- 2 LUPILLO RIVERA (4) *Sony Discos*
- 3 VICENTE FERNANDEZ (7) *Sony Discos*
- 4 JOAN SEBASTIAN (3) *Musart/Balboa*
- 5 GRUPO BRETENDS (2) *Dias/UG*
- 6 LOS ANGELES AZULES (2) *Dias/UG*
- 7 LOS TUCANES DE Tijuana (4) *Universal Latino*
- 8 JEMIFER PENA (1) *Universal/UG*
- 9 EL PODER DEL NORTE (2) *Dias/UG*
- 10 LOS TIGRES DEL NORTE (2) *Fonovisa*

Top Regional Mexican Albums

Pos. TITLE—Artist—Impulse/Label

- 1 UNA LAGRIMA NO BASTA—Los Temerarios—AFG Sigmas/Fonovisa
- 2 LAS 30 CUMBIAS MAS PEGADAS—Various Artists—Dias/UG
- 3 HISTORIA DE UN IDOLO VOL. 1—Vicente Fernandez—Sony Discos
- 4 SUFRIENDO A SOLAS—Lupillo Rivera—Sony Discos
- 5 LIBRE—Jennifer Pena—Universal/UG
- 6 EN VIVO: DESDE LA PLAZA EL PROGRESO DE GUADALAJARA—Juan Sebastian—Musart/Balboa
- 7 HISTORIA DE UN IDOLO VOL. 2—Vicente Fernandez—Sony Discos
- 8 PERDONAME MI AMOR—Conjunto Primavera—Fonovisa
- 9 HISTORIA MUSICAL—Los Angeles Azules—Dias/UG
- 10 SOY LO PROHIBIDO—Alcib Villanar—Universal Latino

Top Regional Mexican Album Imprints

Pos. IMPRINT (No. of Chart Titles)

- 1 DISA (20)
- 2 SONY DISCOS (12)
- 3 FONOVISA (19)
- 4 UNIVISION (11)
- 5 UNIVERSAL LATINO (4)



Top Regional Mexican Album Labels

Pos. LABEL (No. of Chart Titles)

- 1 UNIVISION GROUP (31)
- 2 FONOVISA (20)
- 3 SONY DISCOS (12)
- 4 UNIVERSAL LATINO (4)
- 5 EMI LATIN (7)



Hot Regional Mexican Airplay Artists

Pos. ARTIST (No. of Chart Titles) *Impulse/Label*

- 1 INTOCABLE (4) *EMI Latin*
- 2 BANDA EL RECODO (5) *Fonovisa*
- 3 CONJUNTO PRIMAVERA (6) *Fonovisa*
- 4 PALOMO (5) *Dias*
- 5 LUPILLO RIVERA (5) *Sony Discos*
- 6 LOS TUCANES DE TIJUANA (4) *Universal Latino*
- 7 RAMON ATAYLA Y SUS BRAVOS DEL NORTE (2) *Tricicle*
- 8 EL PODER DEL NORTE (3) *Dias*
- 9 EL COYTE Y SU BANDA TIERRA SANTA (4) *EMI Latin*
- 10 PILAR MONTENEGRO (2) *Division*

Hot Regional Mexican Airplay

Pos. TITLE—Artist—Impulse/Label

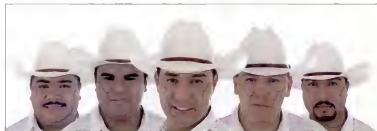
- 1 NO ME CONOCES AJUN—Palomo—Dias
- 2 QUITAME ESE HOMBRE—Pilar Montenegro—Univision
- 3 DEL OTRO LADO DEL PORTON—Ramon Ayala y Sus Bravos del Norte—Tricicle
- 4 EL PODER DE TUS MANOS—Intocable—EMI Latin
- 5 ESTAS QUE TE PELAS—Intocable—EMI Latin
- 6 PERDONAME MI AMOR—Conjunto Primavera—Fonovisa
- 7 SUFRIENDO A SOLAS—Lupillo Rivera—Sony Discos
- 8 COMO PUDISTE—Banda el Recodo—Fonovisa
- 9 EN LA MISMA CAMA—Univision—Dias
- 10 NO ME SE RAJAR—Banda el Recodo—Fonovisa
- 11 JURIO POR DIOS—Banda Tierra Blanca—La Serrita
- 12 EL DOLOR DE TU PRESENCIA—Jennifer Pena—Univision
- 13 UNA LAGRIMA NO BASTA—Los Temerarios—Fonovisa
- 14 ESTOY SUFRIENDO—German Lizarraga—Dias



Los Temerarios

- 15 ARBOLES DE LA BARRANCA—El Coyote y Su Banda Tierra Santa—EMI Latin
- 16 VESTIDO BLANCO—El Poder del Norte—Dias
- 17 NO SE VIVIR—Jose Manuel Figueroa—Universal Latino

- 18 JUGO A LA VIDA—Los Tucanes de Tijuana—Universal Latino
- 19 NO SE SIVIR SIN TI—Conjunto Primavera—Fonovisa
- 20 TE SOLTE LA RIENDA—Lupillo Rivera—Sony Discos



Palomo



Intocable

Hot Regional Mexican Airplay Imprints

Pos. IMPRINT (No. of Chart Titles)

- 1 FONOVISA (43)
- 2 DISA (23)
- 3 EMI LATIN (23)
- 4 SONY DISCOS (19)
- 5 UNIVERSAL LATINO (10)

Hot Regional Mexican Airplay Labels

Pos. LABEL (No. of Chart Titles)

- 1 FONOVISA (44)
- 2 DISA (24)
- 3 EMI LATIN (27)
- 4 SONY DISCOS (26)
- 5 UNIVERSAL LATINO (12)

THE YEAR IN MUSIC 2002

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YEAR IN CHARTS

Continued from page YE-76

No. 2 with the remix of "Wish I Didn't Miss You." The No. 1 Club Play artist is Cher, with an all-female top three completed by Kylie Minogue and Mary J. Blige. The top males are Enrique Iglesias and Timo Maas. The top group is the Chemical Brothers. Groovilicious repeats from last year as the No. 1 Club Play imprint, and Strictly Rhythm is the No. 1 label for the third year in a row.

JAZZ

She is so established as the No. 1 star in the genre that it would be a shock if Diana Krall did not have the top album of the year. There's no surprise then that *The Look of Love* (Verve/VG) is the No. 1 album of 2002. It was also the top album of 2001. Krall's follow-up, *Live in Paris*, is the No. 3 title of the year. Krall had an incred-



Diana Krall

ible lock on pole position for the chart year just past. She was No. 1 every week except for a two-week period in October, when Natalie Cole usurped her with *Ask a Woman Who Knows* (Verve/VG). *The Look of Love* continued its reign into 2002 and remained on top until the week of Sept. 28. *Live in Paris* ascended to the summit the week of Oct. 19 and was still there when the chart year ended.

Tony Bennett has the No. 2 album of the year with *Playin' With My Friends: Bennett Sings the Blues* (KPM/Columbia). Harry Connick, Jr. occupies Nos. 4 and 6 with two Columbia releases, *Songs I Heard* and 30. Natalie Cole's *Ask a Woman Who Knows*

Continued on page YE-80

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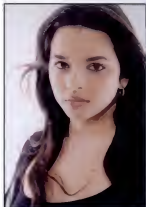
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YEAR IN CHARTS

Continued from page YE-78

comes in fifth.

Diana Krall is the No. 1 jazz album artist for the fourth consecutive year. Tony Bennett is second, and Harry Connick, Jr. is third. Completing the list of the top three females are Natalie Cole and Cassandra Wilson. The male artist in third place is Steve Tyrell. Verve, the imprint that was No. 1 every week of the chart year, is the top imprint for the third year in a row, and the Verve Group is the dominant label for the fourth consecutive



Norah Jones

year.

For the first time since 1988 (when Diane Schuur came in first), the No. 1 Top Contemporary Jazz Album is by a female artist. Newcomer Norah Jones, sure to be considered in the Best New Artist category at the Grammys, leads the list with *Come Away With Me* (Blue Note/Capitol). Last year's No. 1 album, St. Germain's *Tourist*, was also on the Blue Note imprint and ranks No. 20 this year. Before Jones and St. Germain, Kenny G had the top Contemporary Jazz album for 10 years running. For 2002, he is No. 2, with *Paradise* (Arista).

Based on the strength of one album, Norah Jones is the No. 1 artist of the year, followed by Kenny G, Boney James and Will Downing. Blue Note is the No. 1 imprint and Capitol the front-runner label. Combining both jazz categories, Blue Note is the No. 1 imprint. Capitol the leading label and EMD the top distributing corporation.

CLASSICAL

The owner of the No. 1 Classical album of the year for the fifth year running is Andrea Bocelli, as *Sentimento* (Philips/Universal Classics Group) takes first place. Bocelli is also in third place with last year's champ,

THE YEAR IN MUSIC 2002

Verdi. Coming in second is the album that ranked fifth in 2001, Richard Joo's *Billy Joel: Fantasies & Delusions* (Columbia/Sony Classical). Yo-Yo Ma has the No. 3 album of the year with *Classical Yo-Yo* (Sony Classical).

Also for the fifth year in a row, Andrea Bocelli is the No. 1 artist of the year, followed by Richard Joo and Yo-Yo Ma. Luciano Pavarotti is fourth. Sony Classical is the dominant imprint, and



Charlotte Church

Universal Classics Group wins in the label category.

In 2000 and 2001, the No. 1 Classical Crossover album belonged to Charlotte Church. The young Brit is No. 2 this year with *Enchantment* (Columbia). In first place is Andrea Bocelli with *Cielo di Toscana* (Philips/Universal Classics Group). The top artists are Andrea Bocelli, Charlotte Church and Sarah Brightman. Philips breaks Sony Classical's hold on first place among classical crossover imprints, and the Universal Classics Group does the same thing on the label tally.

LATIN MUSIC

After conquering the English-language market, two Latin artists returned to recording Spanish-language records and ended up among the top 10 titles on the Top Latin Albums recap. Marc Anthony has the No. 1 album with *Libre* (Columbia/Sony Discos), and Enrique Iglesias has the No. 7 album with *Quintas* (Universal Latino).

Based solely on the stamina of *Libre*, Marc Anthony is the No. 1 artist on the Top Latin Albums summary. Los Temerarios are second, Luis Miguel is third, and Cupido Rivera is fourth, resulting in a completely different top four from 2001. Vicente Fernández, last year's No. 1 artist, ranks fifth. Sony Discos is the top imprint and label, as it was in 1999, 2000 and 2001, but Universal pre-

Continued on page YE-82

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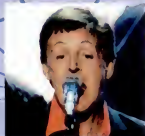


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YEAR IN CHARTS

Continued from page YE-81

empts Sony as the No. 1 distributing corporation.

The top song on the Hot Latin Tracks recap is "Y Tu Te Vas" (Sony Discos) by Chayanne, followed by "Quítame Ese Hombre" (Univision) by Pilar Montenegro and Shakira with "Suerte" (Epic/Sony Discos), the Spanish-language version of her Hot 100



Mar. Jackson



Pilar Montenegro

hit, "Wherever, Wherever." Alexandre Pires is the No. 1 artist, followed by Cristian, Enrique Iglesias, Chayanne and Pilar Montenegro. The No. 1 songwriter is Estéfano. The top producer is Rudy Perez. The top publisher is WB (ASCAP), and the leading publishing corporation is EMI Music. Like last year, Sony Discos is the hottest imprint and label.

The Top Pop Latin Albums category is led by Luis Miguel's *Mo'Romances* (Warner Latina). Warner Latina takes the top two, as Maná's *Revolucion de Amor* is runner-up. Miguel and Maná finish in the same order on the top artists recap, and it's no surprise that Warner Latina is thus the top imprint and label.

The No. 1 Latin Pop Airplay song is Chayanne's "Y Tu Te Vas," followed by Shakira's "Suerte" and Alexandre Pires' "Ussted Se Me Llamo La Vida" (RCA/BMG Latin). Pires is the top artist, with Cristian second and Shakira third. Sony Discos is the No. 1 imprint and label, just as in 1999, 2000 and 2001. ■

THE YEAR IN MUSIC 2002

jazz

Top Jazz Artists

PEAK ARTIST (No. of Chart Titles) Impulse!/Label

- DIANA KRALL (2) Verve/VG
(1) *Justu Time*
(2) *YAKI KENNETH* (2) RPM/Columbia/CBS
(3) *Legacy/Columbia/CBS*
- HARRY CONNICK JR. (2) Columbia/CBS
- NATALIE COLE (1) Verve/VG
- CASSANDRA WILSON (1) Blue Note/Capitol
(1) *Verve/VG*
- JANE MONHEIT (3) N-Coded/Warlock
- STEVE TIEBELL (2) Columbia/CBS
- JOHN COLTRANE (2) Impulse!/VG
(1) *Verve/VG*
(1) *Blues*
- ETTA JAMES (1) Private Music/Warlock NW/RCA Victor
- NANCY WILSON (1) MCG Jazz/Telarc
(1) *Norfolk Jazz/Virgin*

Top Jazz Albums

PEAK TITLE — Artist — Impulse!/Label

- THE LOOK OF LOVE — Diana Krall — Verve/VG
- PLAYIN' WITH MY FRIENDS: BENNETT SINGS THE SONGS — Tony Bennett — RPM/Columbia/CBS
- LIVE IN PARIS — Diana Krall — Verve/VG
- SONGS I HEARD — Harry Connick Jr. — Columbia/CBS
- ASK A WOMAN WHO KNOWS — Natalie Cole — Verve/VG
- 30 — Harry Connick Jr. — Columbia/CBS
- BELLY OF THE SUN — Cassandra Wilson — Blue Note/Capitol
- A WONDERFUL TIME — Steve Tyrell — Columbia/CBS
- A WONDERFUL WORLD — Tony Bennett & L.A. Song — RPM/Columbia/CBS
- COME DREAM WITH ME — Jane Monheit — N-Coded/Warlock
- BLUE GARDENIA — Etta James — Private Music/Warlock NW/RCA Victor
- FINDING FORRESTER — Soundtrack — Legacy/Columbia/CBS
- KEN BURNS JAZZ—THE DEFINITIVE LOUIS ARMSTRONG — Louis Armstrong — Legacy/Columbia/CBS
- VERVE/UNMIXED — Various Artists — Verve/VG
- COLTRANE FOR LOVERS — John Coltrane — Impulse!/VG
- PURE JAZZ — Various Artists — UTV/Verve/VG
- MEANT TO BE — Ramsey Lewis & Nancy Wilson — Norfolk Jazz/Virgin
- THE BEST OF KEN BURNS JAZZ — Various Artists — Legacy/Columbia/Verve/CBS
- A NANCY WILSON CHRISTMAS — Nancy Wilson — MCG Jazz/Telarc
- PURE JAZZ ENCORE — Various Artists — UTV/Verve/VG
- IN THE SUN — Jane Monheit — N-Coded/Warlock
- KEN BURNS JAZZ—THE DEFINITIVE BILLIE HOLIDAY — Billie Holiday — Verve/VG
- SOUNDS FROM THE VERVE HI-FI — Disney Corporation — Verve/VG
- DIRECTIONS IN MUSIC (CELEBRATING MILES DAVIS & JOHN COLTRANE) — Archie Hancock/Michael Brecker/Ray Hargrove — Verve/VG
- GETZ FOR LOVERS — Stan Getz — Verve/VG

Top Jazz Imprints

PEAK IMPRINT (No. of Chart Titles)

- VERVE (32)
- COLUMBIA (26)
- RPM (2)



Diana Krall

- BLUE NOTE (7)
- N-CODED (4)
- LEGACY (17)
- CONCORD (5)
- IMPULSE! (4)
- NARADA JAZZ (1)
- MCG JAZZ (2)

Top Jazz Labels

PEAK LABEL (No. of Chart Titles)

- VERVE GROUP (34)
- COLUMBIA RECORDS GROUP (26)
- CAPITOL (10)
- WARLOCK (4)
- CONCORD (12)



Top Contemporary Jazz Artists

PEAK ARTIST (No. of Chart Titles) Impulse!/Label

- NORAH JONES (1) Blue Note/Capitol
- KENNY G (2) Arista
- RONNY JAMES (2) Warner Bros.
- WILL DOWNING (1) GRP/VG
- CHRIS BOTTI (2) Columbia/CBS
- DAVE KOZ (1) Capitol



Norah Jones

- PAT METHENY GROUP (1) Warner Bros.
- PETER WHITE (1) Columbia/CBS
- FOURPLAY (1) Bluebird/RCA Victor
- ANDRE WARD (1) Ophelias

Top Contemporary Jazz Albums

PEAK TITLE — Artist — Impulse!/Label

- COME AWAY WITH ME — Norah Jones — Blue Note/Capitol
- PARADISE — Kenny G — Arista
- RIDE — Ronny James — Warner Bros.
- SEXUAL JOURNEY — Will Downing — GRP/VG
- NIGHT SESSIONS — Chris Botti — Columbia/CBS
- A SMOOTH JAZZ CHRISTMAS — Dave Koz & Friends — Capitol
- HIDDEN BEACH RECORDINGS PRESENTS: UNWRAPPED VOL. 1 — Various Artists — Hidden Beach/Epic
- WISHES — Kenny G — Arista
- SPEAKING OF NOW — Pat Metheny Group — Warner Bros.
- GLOW — Peter White — Columbia/CBS
- HEART FELT — Fourplay — Bluebird/RCA Victor
- VERVE/REMIXED — Various Artists — Verve/VG
- FEELIN' YOU — Andre Ward — Ophelias
- JUST CHILLIN' — Norman Brown — Warner Bros.
- THE PEGASUS TREE — Jon Stryker — RPM/Verve/VG
- DEFINITIVE HITS — Herb Alpert — EMI/Parlophone
- I GOT IT — Al Jarreau — GRP/VG
- UNVISIBLE — Medeski Martin & Wood — Blue Note/Capitol

- STREETWIZE: SMOOTH URBAN JAZZ — Various Artists — Shonochie
- TOURIST — St. Germain — Blue Note/Capitol
- GROOVOLGY — Gerald Albright — GRP/VG
- RENDEZVOUS — Walter Beasley — Shonochie
- AART — Azzurro: Azzurro — Higher Octave/Virgin
- FUZZY LOGIC — David Bonnet — GRP/VG
- DEEP INTO IT — Larry Carlton — Warner Bros.

Top Contemporary Jazz Imprints

PEAK IMPRINT (No. of Chart Titles)

- BLUE NOTE (8)
- WARNER BROS. (11)
- GRP (11)
- ARISTA (2)
- COLUMBIA (6)
- VERVE (3)
- HIDDEN BEACH (2)
- SHANACHIE (6)
- CAPITOL (1)
- PEAK (2)

Top Contemporary Jazz Labels

PEAK LABEL (No. of Chart Titles)

- CAPITOL (9)
- VERVE GROUP (14)
- WARNER BROS. (14)
- ARISTA (2)
- COLUMBIA RECORDS GROUP (6)



Top Combined Jazz Imprints

PEAK IMPRINT (No. of Chart Titles)

- BLUE NOTE (17)
- VERVE (35)
- COLUMBIA (32)
- WARNER BROS. (14)
- GRP (11)
- ARISTA (2)
- RPM (2)
- HIDDEN BEACH (2)
- N-CODED (5)
- NARADA JAZZ (2)



Top Combined Jazz Labels

PEAK LABEL (No. of Chart Titles)

- CAPITOL (19)
- VERVE GROUP (48)
- COLUMBIA RECORDS GROUP (32)
- WARNER BROS. (17)
- ARISTA (2)

Top Combined Jazz Distributors

PEAK DISTRIBUTOR (No. of Chart Titles)

- EMI (31)
- UNIVERSAL (57)
- SONY (34)
- INDEPENDENTS (70)
- WEA (30)
- BMG (10)



THE YEAR IN MUSIC 2002

classical

Top Classical Artists

Pos. ARTIST (No. of Chart Titles) Imp./Label

- ANDREA BOCELLI (2) Philips/Universal Classics Group
- RICHARD JOO (1) Columbia/Sony Classical
- YO-YO MA (5) Sony Classical
- LUCAINO FAVAROTTI (1) Decca/UTV/Universal Classics Group
- RENEE FLEMING (3) Decca/Universal Classics Group
- CECILIA BARTOLI (2) Decca/Universal Classics Group
- PLACIDO DOMINGO (2) DG/Universal Classics Group
- GLENN GOULD (2) Sony Classical
- VANGUARD (1) Sony Classical
- CHAMTICLEER (2) Teldec/NG

Top Classical Albums

Pos. TITLE — Artist — Imp./Label

- SENTIMENTO — Andrea Bocelli — Philips/Universal Classics Group
- BILLY JOEL: FANTASIES & DELUSIONS — Richard Joo — Columbia/Sony Classical
- CLASSIC YO-YO — Yo-Yo Ma — Sony Classical
- VERDI — Andrea Bocelli — Philips/Universal Classics Group
- THE BEST OF THE 3 TENORS — Carlos Domingo Pavarotti — Decca/Universal Classics Group
- ROMANTICA — Luciano Pavarotti — Decca/UTV/Universal Classics Group
- BACH: INVERNUR — The Hilgard Ensemble/Christoph Poppen — ECM/Universal Classics Group
- YO-YO MA PLAYS THE MUSIC OF JOHN WILLIAMS — Yo-Yo Ma (Williams) — Sony Classical
- CHRISTMAS WITH CHAMTICLEER — Chamticleer Featuring Dave Lipshutz — Teldec/NG
- DEL CANTO — Renee Fleming — Decca/Universal Classics Group
- STATE OF WONDER — Glenn Gould — Sony Classical
- MYTHODIA — Vangelis — Sony Classical
- APPALACHIAN JOURNEY — Yo-Yo Ma/Feder Meyer/Hall — Sony Classical
- THE DEBUT — Solovna Lucha — Sony Classical
- DREAMS & FABLES — Cecilia Bartoli — Decca/Universal Classics Group

Top Classical Imprints

Pos. IMPRINT (No. of Chart Titles)

- SONY CLASSICAL (21)
- PHILIPS (2)
- DECCA (17)
- COLUMBIA (1)
- TELDEC (2)



Top Classical Labels

Pos. LABEL (No. of Chart Titles)

- UNIVERSAL CLASSICS GROUP (35)
- SONY CLASSICAL (22)
- ATLANTIC GROUP (3)
- ANGEL (14)
- SCA VICTOR (4)



Andrea Bocelli

Top Classical Crossover Artists

Pos. ARTIST (No. of Chart Titles) Imp./Label

- ANDREA BOCELLI (2) Philips/Universal Classics Group
- CHARLOTTE CHURCH (1) Columbia/CRG
- SARAH BRIGHTMAN (2) Nemo Studio/Angel
- LONDON SYMPHONY ORCHESTRA (2) Sony Classical
- JOHN WILLIAMS (2) Sony Classical
- RUSSELL WATSON (2) Decca/Universal Classics Group
- BOND (2) NBD/Decca/Universal Classics Group
- DANIEL RODRIGUEZ (1) Manhattan
- YO-YO MA (1) Sony Classical
- BELA FLECK (1) Sony Classical

Top Classical Crossover Albums

Pos. TITLE — Artist — Imp./Label

- CELI DI TOSCANA — Andrea Bocelli — Philips/Universal Classics Group
- ENCHANTMENT — Charlotte Church — Columbia/CRG
- CLASSICS — Sarah Brightman — Nemo Studio/Angel

- STAR WARS EPISODE II: ATTACK OF THE CLONES — London Symphony Orchestra (Williams) — Sony Classical
- OUR FAVORITE THINGS — Sony Bennett/Charlotte Church/Florida Damaggio/Amanda Williams — Sony Classical
- THE SPIRIT OF AMERICA — Daniel Rodriguez — Manhattan
- THE VOICE — Russell Watson — Decca/Universal Classics Group
- SILK ROAD JOURNEYS: WHEN STRANGERS MEET — Yo-Yo Ma & The Silk Road Ensemble — Sony Classical
- CLASSICAL HITS — Various Artists — Universal Classics Group/Sony Classical
- BORN — Bond — NBD/Decca/Universal Classics Group
- AMERICAN JOURNEY — John Williams — Sony Classical
- ENCORE — Sarah Brightman — Really Useful/Decca Broadway/Universal Classics Group
- LA LUNA — Sarah Brightman — Really Useful/Angel
- CELI DI TOSCANA (WITH SPANISH TRACKS) — Andrea Bocelli — Philips/Universal Classics Group
- SHINE — Bond — NBD/Decca/Universal Classics Group

Top Classical Crossover Imprints

Pos. IMPRINT (No. of Chart Titles)

- PHILIPS (2)
- SONY CLASSICAL (13)
- COLUMBIA (1)
- NEMO STUDIO (2)
- DECCA (9)

PHILIPS

Top Classical Crossover Labels

Pos. LABEL (No. of Chart Titles)

- UNIVERSAL CLASSICS GROUP (12)
- SONY CLASSICAL (14)
- COLUMBIA RECORDS GROUP (1)
- ANGEL (2)
- MANHATTAN (1)

UNIVERSAL CLASSICS

Top Combined Classical Imprints

Pos. IMPRINT (No. of Chart Titles)

- PHILIPS (4)
- SONY CLASSICAL (37)
- COLUMBIA (2)
- DECCA (57)
- NEMO STUDIO (2)
- MANHATTAN (1)
- SCA VICTOR (11)
- UNIVERSAL CLASSICS GROUP (1)
- ST. CLAIR (20)
- IRADY (8)

Top Combined Classical Labels

Pos. LABEL (No. of Chart Titles)

- UNIVERSAL CLASSICS GROUP (78)
- SONY CLASSICAL (39)
- COLUMBIA RECORDS GROUP (1)
- ANGEL (17)
- MANHATTAN (1)

Top Combined Classical Distributors

Pos. DISTRIBUTOR (No. of Chart Titles)

- UNIVERSAL (84)
- SONY (48)
- EMD (23)
- INDEPENDENTS (63)
- BMG (11)
- WEA (9)



THE YEAR IN MUSIC 2002

classical

Top Midline Classical Artists

Pos. ARTIST (No. of Chart Weeks) Imp./Tab.

- 1 **MICHAEL AMANTE** (1) *Modelist*
— *Spansy/Chandos*
- 2 **THE BOSTON POP ORCHESTRA** (2) *RCA Victor*
- 3 **LUCIANO PAVAROTTI** (3) *Sony Classical*
(1) *Decca/Universal Classics Group*
- 4 **PLACIDO DOMINGO** (3) *Sony Classical*
(1) *Decca/Universal Classics Group*
- 5 **JOSÉ CARRERAS** (3) *Sony Classical*
(1) *Decca/Universal Classics Group*

Top Midline Classical Albums

Pos. TITLE — Artist — Imp./Tab.

- 1 **BABY MOZART** — Various Artists — *Walt Disney*
- 2 **CLASSICAL DREAMS—MUSK TO INSPIRE** — Various Artists — *Virgin Classics/Universal Classics Group*
- 3 **THE #1 OPERA ALBUM** — Various Artists — *Decca/Universal Classics Group*
- 4 **A TENDR'S CHRISTMAS** — *Concerto Domingo-Pavarotti* — *Sony Classical*
- 5 **MICHAEL AMANTE** — *Michael Amante* — *Modelist*
— *Decca/Universal Classics Group*
- 6 **CHRISTMAS ADAGIOS** — Various Artists — *Decca/Universal Classics Group*
- 7 **HYMNS TRIUMPHANT: VOLS. 1&2** — *London Philharmonic Orchestra* — *Spansy/Chandos*
- 8 **MOVIE ADAGIOS** — Various Artists — *Decca/Universal Classics Group*
- 9 **NO. 1 CHRISTMAS ALBUM** — Various Artists — *Decca/Universal Classics Group*
- 10 **MOZART FOR YOUR MIND** — Various Artists — *Philips/Universal Classics Group*

Top Midline Classical Imprints

Pos. IMPRINT (No. of Chart Weeks)

- 1 **DECCA** (19)
- 2 **SONY CLASSICAL** (17)
- 3 **WALT DISNEY** (4)
- 4 **RCA VICTOR** (10)
- 5 **EMI CLASSICS** (3)

DECCA

Top Midline Classical Labels

Pos. LABEL (No. of Chart Weeks)

- 1 **UNIVERSAL CLASSICS GROUP** (30)
- 2 **SONY CLASSICAL** (17)
- 3 **WALT DISNEY** (4)
- 4 **RCA VICTOR** (11)
- 5 **ANGEL** (5)



Michael Amante

Top Budget Classical Artists

Pos. ARTIST (No. of Chart Weeks) Imp./Tab.

- 1 **LUCIANO PAVAROTTI** (1) *Leserlight*
(1) *Direct Source Special Products*
- 2 **BERLIN SYMPHONY ORCHESTRA** (1) *Leserlight*
- 3 **THE BOSTON POP ORCHESTRA** (1) *RCA Special Products*
- 4 **PETER WOHLERT** (1) *Leserlight*
- 5 **JOHN WILLIAMS** (1) *Sony Classical*
(1) *Universal Special Products*

Top Budget Classical Albums

Pos. TITLE — Artist — Imp./Tab.

- 1 **GOD BLESS AMERICA: UNITED WE STAND!** — Various Artists — *St. Clair*
- 2 **20 CLASSICAL FAVORITES** — Various Artists — *Mercury*
- 3 **CLASSICAL MASTERPIECES: SPANISH GUITAR** — Various Artists — *Mercury*
- 4 **CLASSICAL MASTERPIECES: CLASSICS FOR RELAXATION** — Various Artists — *Mercury*
- 5 **CLASSICAL MASTERPIECES: ROMANTIC PIANO** — Various Artists — *Mercury*
- 6 **GERSHWIN: AN AMERICAN IN PARIS** — Various Artists — *Mercury*
- 7 **CHRISTMAS WITH PAVAROTTI** — *Luciano Pavarotti* — *Leserlight*
- 8 **BEST OF 25 CLASSICAL FAVORITES** — Various Artists — *Mercury*



Luciano Pavarotti

- 9 **MUTCRACKER HIGHLIGHTS** — *Peter Wohler/Barlow*
Symphony Orchestra — *Leserlight*
- 10 **FOR A SUNDAY MORNING** — Various Artists — *Decca/Universal Classics Group*

Top Budget Classical Imprints

Pos. IMPRINT (No. of Chart Weeks)

- 1 **MADACY** (22)
- 2 **ST. CLAIR** (11)
- 3 **DECCA** (7)
- 4 **LASERLIGHT** (3)
- 5 **VOX** (7)

Top Budget Classical Labels

Pos. LABEL (No. of Chart Weeks)

- 1 **MADACY** (22)
- 2 **ST. CLAIR** (11)
- 3 **UNIVERSAL CLASSICS GROUP** (12)
- 4 **LASERLIGHT** (3)
- 5 **SPJ MUSIC** (7)



YEAR IN BUSINESS

Continued from page YE-14

rising amount of the business shifting to mass merchants.

Others found themselves shifting strategy on e-commerce. Virgin Entertainment Group and CDnow joined a growing number of merchants that are farming out their e-commerce service and fulfillment to Web giant Amazon.com; Borders and Circuit City also have arrangements with the company.

In other developments, Tower Records successfully completed a financial restructuring that gives the chain more time to improve operations that had been under severe strain for the better part of a year. However, it also claimed a number of top veteran executives, including executive VP/COO Sean Gorman, who retired.

Meanwhile, Best Buy announced plans to combine its home-entertainment software operation with the Musicland Group's team, in a move that creates an industry powerhouse that will oversee \$6 billion in sales. Musicland president Kevin Freeland was chosen to helm the merged operation.

Trans World Entertainment had much of its focus on rebranding and store improvements over the last year, rolling out more than 10,000 Web-enabled content preview kiosks in its mall-based FYE stores.

At Wherehouse, Jerry Constock joined in June as the new CEO. Tony Alvarez, who had been serving as non-executive chairman of the board at Wherehouse Entertainment, stepped down from that position to become a director.

As for the club business, private equity firm Blackstone acquired Columbia House, while, at Bertelsmann, Klaus Eierhoff exited as CEO of DirectGroup Bertelsmann, which comprises the German media giant's worldwide book-and-music clubs and e-commerce businesses, as part of the fallout of Middelhoff's departure. Eierhoff was replaced by Ewald Walgenbach.

On the digital-commerce front, Alliance Entertainment attempted to buy leading download supplier Liquid Audio. However, the deal was derailed by shareholders who opposed the combination. Top Liquid executives Gerald Kearby and Dick Wingate bolted the company in the process. Ecasi Inc., a specialist in pay-for-play jukebox machines connected to the Internet, acquired RioPort, a commerce-services company providing digital singles and albums to the Web stores of MTV, Musicland and Best Buy.

LOOKING TO NEW PRODUCTS

Retailers also stepped up their efforts in DVD, video games and other consumer electronics, in an effort to offset declining music sales.

While DVD has been a rising star at music retail in recent years, video games have been grabbing an increasing portion of retail.

Def Jam has pacted with game-maker Electronic Arts (EA) to jointly produce a series of hip-hop-infused video-game titles and use them as the forerunner to launch-

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THE YEAR IN MUSIC 2002

catalog

PASSINGS

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Musician **Arthur Lyman**, in Ewa, Hawaii. Lyman created "exotica music," a combination of guitar, percussion and vibraphone. His "Yellow Bird" reached No. 4 on Billboard's Hot 100 singles chart in 1961.

Arranger/composer **Peter Matz**, in Los Angeles. Known for his arrangements on Barbra Streisand's first five Columbia albums, he won a Grammy in 1965 for his arrangement of her signature hit "People." He also orchestrated for Liza Minnelli and Tony Bennett.



Larry Nadel

Singer **Billy Mitchell**, in Washington, D.C. Mitchell was a member of '50s R&B group the Clovers and was featured on the hit "Love Potion No. 9."

Songwriter/musician **Mickey Newbury**, in Vida, Ore. Newbury recorded a series of acclaimed solo albums and had many of his songs turned into hits by other artists, including Don Gibson and Andy Williams.

Punk pioneer **Dee Dee Ramone**, in Hollywood, Calif. This bassist/songwriter (real name: Douglas Cokin) was a founding member of seminal punk-rock outfit the Ramones. He also recorded several solo projects, including a rap effort.

Radio personality **Art Roberts**, in Reno, Ill. Best-remembered as Chicago's "hip uncle," Roberts gained national fame in the 1960s as one of the first DJs to introduce rock to Illinois on radio station WLS-AM Chicago.

Songwriter **Norbert Schultze**, in Bad Tolz, Germany. Schultze wrote "Lili Marleen," the song that became an anthem for World War II soldiers and was performed by Marlene Dietrich, Edith Piaf and Greta Garbo.

Songwriter **Sharon Sheeley**, in Sherman Oaks, Calif. She penned the Ricky Nelson 1958 chart-topper "Poor Little Fool," as well as hits for such artists as Eddie Cochran and Brenda Lee.

Musician **Layne Staley**, in Seattle, Staley was the lead singer for Seattle band Alice in Chains, which, alongside Pearl Jam, Nirvana and Soundgarden, rose to prominence in the early '90s Seattle heyday of grunge rock.

Drummer **Mick Tucker**, in Welwyn Garden City, England. Tucker was the drummer in the 1970s band Sweet, known for such hits as "Ballroom Blitz" and "Love Is Like Oxygen."

Blues/folk artist **Dave Van Ronk**, in Manhattan. During a 40-year-plus career, this singer-songwriter and Greenwich

Village mainstay recorded for such labels as Folkways, Prestige, Verve Forecast, Mercury and Philo.

Writer/editor **Timothy White**, in New York City. Billboard's editor in chief since 1991, White championed artists' music and rights during a prolific career that included stints with the Associated Press and seminal magazines *Crawdaddy* and *Rolling Stone*. He also penned several tomes, including the critically acclaimed Bob Marley biography *Catch A Fire*.

Musician **Zai Yanovsky**, near Kingston, Ontario. As lead guitarist of '60s stalwarts the Lovin' Spoonful, the Toronto-born Yanovsky charted seven top-10 classics on the Billboard Hot 100, including "Do You Believe in Magic?"

BUSINESS

Lawyer **Donald E. Biederman**, in Santa Monica, Calif. Biederman was executive



Joan Mauer/303

VP/general counsel for Warner/Chappell Music for 17 years before becoming the director of the National Entertainment and Media Law Institute of the Southwestern University School of Law.

Music publishing veteran **Nacio Herb Brown Jr.**, in Los Angeles. Son of songwriter Nacio Herb Brown, he worked with the catalogs of Hoagy Carmichael, Richard Widmark, Sammy Fain and Freddy Martin. Lawyer **Martin "Mutt" Cohen**, in Los Angeles. Focusing on music and copyright matters, Cohen worked with such clients as Linda Ronstadt, Barry White and the Kingston Trio. He co-founded publishing firm Third Story Music.

Label executive **Lawrence K. Harris**, in Los Angeles. Harris served as president of Amper Records and also held several high-ranking posts with CBS Records.

Executive **Phil Jones**, in Walnut Creek, Calif. A 50-year industry veteran, Jones worked for Motown Records, Fantasy Records and his own label, Raintree Records.

Musicologist/folklorist **Alan Lomax**, in Florida. From 1933 to 1942, Lomax—working alone and with his father, John A. Lomax—traveled the U.S. and Caribbean, recording traditional music for the Library of Congress. He made the first recordings of Leadbelly, Woody Guthrie and Muddy Waters.

Executive **Albert Melnick**, in Pompano Beach, Fla. Founder of A&L Distributing in Philadelphia, he was a prominent figure in the early years of the record business, working with such labels as Bell, Fantasy and Riverside. ■



Creed

Top Pop Catalog Artists

Pos. ARTIST (No. of Chart Weeks) Impact Label

- 1 CREED (2) Windup
- 2 DIXIE CHICKS (2) Monument/Sony (Nashville)
- 3 ENYA (2) Reprise/Warner Bros.
- 4 CELINE DION (3) 550 Music/Epix
- 5 PINK FLOYD (3) Capitol
- 6 BOB SEGER & THE SILVER BULLET BAND (1) Capitol
- 7 JAMES TAYLOR (1) Warner Bros.
- 8 ENHANCE (2) Web/Albion/Interscope
- 9 KENNY G (2) A&M
- 10 KID ROCK (1) Top Dog/Lava/Atlantic/A&E

Top Pop Catalog Albums

Pos. TITLE—Artist—Impact Label

- 1 HUMAN CLAY—Creed—Windup
- 2 PAINT THE SKY WITH STARS—THE BEST OF ENYA—Enya—Reprise/Warner Bros.
- 3 GREATEST HITS—Bob Seger & The Silver Bullet Band—Capitol
- 4 DARK SIDE OF THE MOON—Pink Floyd—Capitol
- 5 MY OWN PRISON—Creed—Windup
- 6 WIDE OPEN SPACES—Dixie Chicks—Monument/Sony (Nashville)
- 7 GREATEST HITS—James Taylor—Warner Bros.
- 8 DEVIL WITHOUT A CAUSE—Kid Rock—Top Dog/Lava/Atlantic/A&E
- 9 METALLICA—Metallica—Elektra/VEG
- 10 ALL THE WAY...A DECADE OF SONGS—Celine Dion—550 Music/Epix
- 11 VAULT—GREATEST HITS 1980-1995—Def Legend—Mercury/DMG
- 12 LEGEND—Bob Marley and The Wailers—Tuff Gong/Island/UMG
- 13 THE SHERKES—Destiny Fave/Warner Bros.
- 14 COME ON OVER—Shania Twain—Mercury (Nashville)
- 15 BACK IN BLACK—AC/DC—EastWest/VEG
- 16 GOLD—GREATEST HITS—A&M—Polygram/Universal/UMG
- 17 FLY—Dixie Chicks—Monument/Sony (Nashville)
- 18 DREAM A DREAM—Charlotte Church—Sony Classical
- 19 MAKE YOURSELF—Enigma—Interscope
- 20 THE MARSHALL MATHERS LP—Enigma—Web/Albion/Interscope
- 21 FAITH: A HOLIDAY ALBUM—Kenny G—Arista
- 22 GREATEST HITS—Lain Petty and The Heartbreakers—BMCA
- 23 THE IMMACULATE COLLECTION—Madonna—Sire/Warner Bros.

- 24 SYSTEM OF A DOWN—System of a Down—American/Columbia/CBS
- 25 SUBLINE—Sublime—Exotic/Ale/HCA

Top Pop Catalog Imprints

Pos. IMPRINT (No. of Chart Weeks)

- 1 CAPITOL (13)
- 2 WIND-UP (2)
- 3 COLUMBIA (12)
- 4 WARNER BROS. (11)
- 5 MONUMENT (2)
- 6 REPRIS (4)
- 7 ARISTA (4)
- 8 MERCURY (4)
- 9 RCA (3)
- 10 550 MUSIC (3)



Top Pop Catalog Labels

Pos. LABEL (No. of Chart Weeks)

- 1 WARNER BROS. (17)
- 2 CAPITOL (18)
- 3 EPIC (15)
- 4 ISLAND DEF JAM MUSIC GROUP (12)
- 5 WIND-UP (2)

Top Pop Catalog Distributors

Pos. DISTRIBUTOR (No. of Chart Weeks)

- 1 UNIVERSAL (64)
- 2 WEA (40)
- 3 SONY (37)
- 4 BMG (28)
- 5 EMI (24)
- 6 INDEPENDENTS (23)



THE YEAR IN MUSIC 2002

mainstream and modern rock

Hot Mainstream Rock Artists

Pos. ARTIST (No. of Chart Weeks) Imp./Label

- 1 **PUDDE OF MUDD** (4) *Flawless/Geffen/Interscope*
- 2 **NICKELBACK** (2) *Roadrunner/UMG*
- (1) *Roadrunner*
- 3 **CRED** (4) *Windup*
- 4 **STAINED** (4) *Fly/Elektra/EEG*
- 5 **DEFAULT** (3) *TVT*
- 6 **SYSTEM OF A DOWN** (4) *American/Columbia*
- 7 **P.O.D.** (4) *Atlantic*
- 8 **GOODSHACK** (2) *Republic/Universal/UMG*
- 9 **KORN** (3) *Interscope/TVT*
- 10 **DISTURBED** (2) *Giant/Rapine*
- (1) *Rapine*

Hot Mainstream Rock Tracks

Pos. TITLE—Artist—Imp./Label

- 1 **BLURRY**—*Puddle of Mudd—Flawless/Geffen/Interscope*
- 2 **I STAND ALONE**—*Godsmack—Republic/Universal/UMG*
- 3 **FOR YOU**—*Stained—Fly/Elektra/EEG*
- 4 **WASTING MY TIME**—*Default—TVT*
- 5 **TOO BAD**—*Nickelback—Roadrunner/UMG*
- 6 **HOW YOU REMIND ME**—*Nickelback—Roadrunner*
- 7 **DRIFT & DIE**—*Puddle of Mudd—Flawless/Geffen/Interscope*
- 8 **IN THE END**—*Linkin Park—Warner Bros.*
- 9 **MY SACRIFICE**—*Cred—Windup*
- 10 **BY THE WAY**—*Red Hot Chili Peppers—Warner Bros.*
- 11 **AERIALS**—*System of a Down—American/Columbia*
- 12 **WARD**—*Foreign Exchange/Sony Sci-Fi—Columbia/Roadrunner/UMG*
- 13 **NEVER AGAIN**—*Nickelback—Roadrunner/UMG*
- 14 **SHE LOVES ME NOT**—*Papa Roach—DreamWorks*
- 15 **ONE LAST BREATH**—*Cred—Windup*
- 16 **HERE TO STAY**—*Korn—Interscope/TVT*
- 17 **GET AWAY**—*Eardish—Warner Bros.*
- 18 **HOLD ME DOWN**—*Jimmy Lee—RCA*
- 19 **PRAYER**—*Seether—Atlantic*
- 20 **YOUTH OF THE NATION**—*P.O.D.—Atlantic*

Hot Mainstream Rock Imprints

Pos. IMPRINT (No. of Chart Weeks)

- 1 **ROADRUNNER** (9)
- 2 **GEFFEN** (12)
- 3 **WARNER BROS.** (12)
- 4 **WIND-UP** (9)
- 5 **IMMORTAL** (9)
- 6 **TVT** (5)
- 7 **ATLANTIC** (10)
- 8 **ISLAND** (10)
- 9 **FLAWLESS** (4)
- 10 **AMERICAN** (4)

ROADRUNNER
RECORDS

Hot Mainstream Rock Labels

Pos. LABEL (No. of Chart Weeks)

- 1 **INTERSCOPE** (14)
- 2 **EPIC** (14)
- 3 **ISLAND DEF JAM MUSIC GROUP** (18)
- 4 **WARNER BROS.** (13)
- 5 **ATLANTIC** (17)



Puddle of Mudd

Hot Modern Rock Artists

Pos. ARTIST (No. of Chart Weeks) Imp./Label

- 1 **PUDDE OF MUDD** (4) *Flawless/Geffen/Interscope*
- 2 **SYSTEM OF A DOWN** (4) *American/Columbia*
- 3 **INCUBUS** (3) *Immortal/TVT*
- 4 **HOODSTANK** (3) *Island/UMG*
- 5 **JIMMY EAT WORLD** (3) *DreamWorks*
- 6 **P.O.D.** (4) *Atlantic*
- 7 **NICKELBACK** (2) *Roadrunner/UMG*
- (1) *Roadrunner*
- 8 **STAINED** (3) *Fly/Elektra/EEG*
- 9 **RED HOT CHILI PEPPERS** (2) *Warner Bros.*
- 10 **LINKIN PARK** (4) *Warner Bros.*

Hot Modern Rock Tracks

Pos. TITLE—Artist—Imp./Label

- 1 **BLURRY**—*Puddle of Mudd—Flawless/Geffen/Interscope*
- 2 **IN THE END**—*Linkin Park—Warner Bros.*
- 3 **THE MIDDLE**—*Jimmy Eat World—DreamWorks*
- 4 **BY THE WAY**—*Red Hot Chili Peppers—Warner Bros.*
- 5 **CRAWLING IN THE DARK**—*Nickelback—Island/UMG*
- 6 **FOR YOU**—*Stained—Fly/Elektra/EEG*
- 7 **RUNNING AWAY**—*Hoodstank—Island/UMG*
- 8 **WASTING MY TIME**—*Default—TVT*
- 9 **AERIALS**—*System of a Down—American/Columbia*
- 10 **YOUTH OF THE NATION**—*P.O.D.—Atlantic*
- 11 **SWEETNESS**—*Jimmy Eat World—DreamWorks*
- 12 **WARNING**—*Incubus—Immortal/TVT*
- 13 **SEEN**—*Red—Unwritten Law—Interscope*
- 14 **TOO BAD**—*Nickelback—Roadrunner/UMG*
- 15 **WISH YOU WERE HERE**—*Incubus—Immortal/TVT*
- 16 **HOW YOU REMIND ME**—*Nickelback—Roadrunner*

- 17 **DRIFT & DIE**—*Puddle of Mudd—Flawless/Geffen/Interscope*
- 18 **TOXICITY**—*System of a Down—American/Columbia*
- 19 **DOWNFALL**—*Trivis Company—Geffen/Interscope*
- 20 **MY SACRIFICE**—*Cred—Windup*

Hot Modern Rock Imprints

Pos. IMPRINT (No. of Chart Weeks)

- 1 **WARNER BROS.** (8)
- 2 **GEFFEN** (13)
- 3 **IMMORTAL** (6)
- 4 **ISLAND** (10)
- 5 **DREAMWORKS** (6)
- 6 **ROADRUNNER** (5)
- 7 **ATLANTIC** (7)
- 8 **AMERICAN** (4)
- 9 **COLUMBIA** (10)
- 10 **RCA** (7)



Hot Modern Rock Labels

Pos. LABEL (No. of Chart Weeks)

- 1 **INTERSCOPE** (20)
- 2 **EPIC** (13)
- 3 **COLUMBIA** (16)
- 4 **ISLAND DEF JAM MUSIC GROUP** (14)
- 5 **WARNER BROS.** (9)



YEAR IN BUSINESS

Continued from page YE-85

ing its own interactive division.

The software maker also has begun regularly hitting up labels for new songs through its recently launched EA Trax, which coordinates the music for EA's three game divisions.

In other gaming developments, Epic Records Group issued seven soundtrack albums to accompany the release of *Grand Theft Auto: Vice City*, the fourth edition in the video-game series.

EVALUATING THE CD

Beyond infrastructure moves and new products, labels, distributors and retailers alike worked to offset slumping sales by addressing the inherent value of the CD.

In a period of massive piracy and burning, the CD came under fire as being too expensive. Labels responded with a series of efforts to boost the perceived benefit of what the consumer was getting for his/her purchase by bundling new releases with bonuses. Those included DVDs and Web enhancements, the latter allowing consumers the opportunity to link to a Web site and purchase concert tickets.

Meanwhile, labels and retailers have also been involved in ongoing efforts toward lower CD-pricing over the last year.

A number of different strategies were deployed with the goal of getting the album's cost under \$10—the magical price point that many consumers feel is the threshold in whether a purchase is made or a CD is burned.

In April, Island Def Jam offered a \$2 rebate for every unit sold of Ashanti's eponymous debut in its first two weeks of availability. That rebate, along with a buy-in discount, brought the box-set wholesale cost for that title down to \$9.08, allowing accounts to sell the album for as low as \$8.99. During the first two weeks, about 750,000 units of Ashanti's album moved off the shelves—a success that ignited a debate at every label about if, when and where to employ rebates. Similar initiatives were subsequently instituted for Vanessa Carlton, Musiq, Naughty by Nature, Paulina Rubio, New Found Glory, the X-ecutioners, the A*Teens and the *Orange County* soundtrack, among others.

Beyond rebates, traditional developing-artist pricing was offered at lower list prices, between \$9.99 and \$14.99. By mid-year, Best Buy was offering as many as 11 titles at either \$6.99 or \$7.99. Those titles came from nine different labels, representing all five major distributors.

ATTACKING PIRACY

At the same time as the majors were attempting to draw a greater number of consumers into the store, they were also moving to stanch the amount of unauthorized material available for free on the Internet.

Not only did record companies step up litigation efforts against peer-to-peer services like Audiogalaxy, Amster and Kazaa (the Amster and Kazaa cases remain outstanding), but they also began joining Internet service providers for facilitating online downloading. The Recording

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world

THE YEAR IN WORLD MUSIC:

VISAS, SELL-OUTS, GROWTH AND CONFUSION
DEFINE THE MARKET

BY JIM BESSMAN

Like everything else last year, world music took a major hit following the events of Sept. 11. New York's World Music Institute, in fact, "almost gave up," says its executive and artistic director, Robert H. Browning, whose organization presents traditional and contemporary music and dance from around the world to American audiences.

"A couple of big emergency grants got us through the problem of canceled concerts," notes Browning, who relies primarily on concert and tour-production income to keep the Institute going.

"So it was actually a pretty good year. Ticket sales did very well, compensating for an overall decline in grants due to market conditions. The big problem now, though, is visas."

Indeed, the visa problem was the No. 1 issue that affected all of us, in terms of tours being canceled, echoes Harmonia Mundi's USA president René Gouillon. "I know we had a group called Al Kindi from Syria that was refused visas, and more recently, the Masters of Persian Music, where three out of the four [Persian musicians] got their visas at the beginning of the tour, but the fourth could only get his halfway through."

Visa problems, Gouillon agrees, aren't really new, but they're getting worse. This, of course, threatens the health of his company's world-music label World Village, which launched only last year. "Without tours, it's impossible to sell anything," he continues. "That's always been the case to a certain extent, but now I'm not even looking at projects any more if there's not a tour attached—or one that's likely to happen in the foreseeable future."

Still, the 18-city North American tour by the Masters of Persian Music, which World Music Institute produced to coincide with the Oct. 8 World Village album of the group's debut U.S. album *Without You*, was a universal sell-out, filling everything from 1,000- to 2,500-seat halls. As Browning notes, the tour's success was somewhat surprising in that the Persian classical music presented "is not music one associates with American tastes."

According to Browning, Americans have also acquired a taste for international brass bands—as evidenced by the success of recent Institute-produced tours and festivals featuring the likes of Romanian gypsy band Fanfare Cioclară and Serbian group Boban Marković Orkestar. "Now there are countless brass bands trying to get over and tour here," says Browning. "It's very

popular because it's such great dance music."

Flamenco music is also making strides, as evidenced by the World Music Institute's four-night flamenco festival in New York that sold a "pretty surprising" 8,500 tickets, notes Browning. He also mentions Malian guitar hero Djelimady Tounkara's successful concert appearance in New York, as well as sales of Tounkara's CD on Harmonia Mundi's Indigo label.

Browning, who sells a full catalog of world-music product at Institute concerts and through its Web site, singles out the Masters of Persian Music's *Without You* as a disc that is particularly "flying out." In terms of 2002 album releases, though, the big news would have to be the Nonesuch Records launch of the full release of the 92 albums in its pioneering Explorer series, which commenced in August with 13 volumes of African music. The remaining titles will now be reissued periodically in groups according to global region, with 10 titles from Indonesia and the South Pacific slated for January 2003, to be followed by Tibet/Kashmir, Latin America/Caribbean, East Asia, Central Asia, Europe and India album groupings forthcoming through February 2005.

The Explorer titles were originally released on vinyl and cassette between 1967 and 1984—few ever made it to CD. But they were instrumental in introducing world-music genres to a more mainstream marketplace, long before "world music" was a recognized marketing category.

But, long before Nonesuch Explorer, there was Alan Lomax, the legendary musicologist and folklorist who first recordings alone, and with his father John A. Lomax, gave the world the first recordings of Leadbelly, Woody Guthrie and Muddy Waters. But Lomax, who died in July, also documented virtually the entire global music culture. His massive world-music set, *The Alan Lomax Collection of World Music*, a treasure trove that inspired generations of musicians and music fans, continues to reappear in worthy CD reissues via Rounder.

World music as a genre, then, seems to be growing—but this may pose a problem for the future, at least at retail. As Gouillon notes, operatic singer Andrea Bocelli is finding his way into world-music bins, and, while this expands the category, it may also confuse it when it comes to differentiating between traditional and contemporary world-music styles. ■



Robert H. Browning



Baba Men

Top World Music Artists

Pos. ARTIST (No. of Charted Titles) Impulse/Label

- 1 **BAHA MEN** (3) S-Curve/Capitol
(1) S-Curve/Impulse
- 2 **THE CHEIFTEANS** (2) RCA Victor
(1) Impulse/Columbia/CBS
- 3 **ISRAEL KANAKAWIWO'OLE** (1) Big Boy/
Mountain Apple Company
- 4 **PILAR MONTENEGRO** (1) Unisync/IG
- 5 **ANGELIQUE KIDJO** (1) Columbia/CBS
- 6 **GIRLY KINGS** (2) Nonesuch/IG
- 7 **BEHEL GILBERTO** (2) Zinguloom/Six Degrees
- 8 **DAVID VIVIAN** (1) George V
- 9 **AFRO CILT SOUND SYSTEM** (1) Road World/
Narada/Virgin
- 10 **ANTHONY KEARNS** (2) Music Masters
(1) MasterTone/Planet
- 11 **ROMAN TYKAR** (2) Music Masters
(1) MasterTone/Planet

Top World Music Albums

Pos. TITLE—ARTIST—Impulse/Label

- 1 **MOVE IT LIKE THIS**—Baba Men—S-Curve/Capitol
- 2 **ALONE IN A WORLD**—Israel Kanakawio'ole—
Big Boy/Mountain Apple Company
- 3 **THE WORLD WIDE OVER: A 40 YEAR
CELEBRATION**—The Cheifteans—RCA Victor
- 4 **DESAROG**—Pilar Montenegro—Unisync/IG
- 5 **THE IRISH TENDERS: ELLIS ISLAND**—Anthony
Kearns/Roman Tykar/Unisync—Music Masters
- 6 **AMELIE**—Soundtrack—Virgin
- 7 **BLACK IVORY SOUL**—Angelique Kidjo—Columbia/CBS
- 8 **DOWN THE OLD PLANK ROAD: THE NASHVILLE
SESSIONS**—The Cheifteans—RCA Victor
- 9 **MOSHOON WIDDING**—Soundtrack—Nonesuch
- 10 **BLACK HAWK DOWN**—Soundtrack—RCA
- 11 **SOMOS GITANOS**—Gipsy Kings—Nonesuch/IG
- 12 **WHO LET THE DOGS OUT**—Baba Men—
S-Curve/Atlantic

- 13 **CELTIC CHRISTMAS—SILVER ANNIVERSARY
EDITION**—Various Artists—Windham Hill/RCA Victor
- 14 **BUDDHA-BAR IV**—David Visser—George V
- 15 **VOLUME 3: FURTHER IN TIME**—Alto Calt Sound
System—Road World/Narada/Virgin

Top World Music Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 **S-CURVE** (4)
- 2 **RCA VICTOR** (2)
- 3 **BIG BOY** (1)
- 4 **MUSIC MATTERS** (2)
- 5 **VIRGIN** (2)



Top World Music Labels

Pos. LABEL (No. of Charted Titles)

- 1 **RCA VICTOR** (6)
- 2 **CAPITOL** (3)
- 3 **VIRGIN** (7)
- 4 **MOUNTAIN APPLE COMPANY** (3)
- 5 **MUSIC MATTERS** (2)



Top World Music Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 **INDEPENDENTS** (35)
- 2 **EMI** (12)
- 3 **BMG** (7)
- 4 **UNIVERSAL** (10)
- 5 **SONY** (4)
- 6 **WEA** (7)

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new age

THE YEAR IN NEW AGE:

DOING YOGA, TARGETING TOURISTS IN A SEARCH FOR THE LIGHT

BY JOHN DILIBERTO

As the crystals, astrological signs and tarot cards of the new age never revealed the difficulties the genre would have more than two decades after its birth. While new-age music still enjoys a handful of high-selling artists, the majority find themselves marginalized and forced into ever diminishing niches. Labels continue to shrink rosters while retail space follows suit. Meanwhile, dedicated and innovative artists are finding new ways to expose their music and get new audiences to listen.

In a year in which healing music was needed more than ever, a few artists and labels responded to the events of 9/11. Among them, George Winston released the benefit EP, *Rememberance*, and Spring Hill Music put out *The Heart Age Project*, piano music with Ira Steiner, Ray Lynch and Robin Spielberg among the 17 artists contributing.

You'd be hard-pressed to find a genre in which a handful of artists hold a more tenacious grip on the top slots. For the last six months, Metronome Music's Jim Brickman, Yanni, John Tesh and George Winston have ruled the top-selling roster like unassailable potatoes. Enya held the top slot for album and artist with a CD released two years ago, *A Day Without Rain*.

Pianist George Winston remains the last commercially viable artist from the original new-age wave. That fact was driven home by the sales of the 20th-anniversary edition of his *Winter Into Spring* album and his new *Night Divides the Day: The Music of the Doors*.

He was the only artist highlight for Windham Hill Records, which, outside of Winston, only enjoyed chart success with compilations like *Flamenco: A Windham Hill Guitar Collection*, *A Winter's Solstice: Silver Anniversary Edition* and *A Windham Hill Christmas*, proving the label's power as a brand.

Few other labels enjoy Windham Hill's longevity. But among them is New World Records, out of England, which celebrated its 20th year. The label's 20th-anniversary CD drew from the more than 300 albums it has released since 1982, from hardcore meditative music to adventurous world fusions. NWM's artist roster includes Medwyn Goodall, Phil Thornton and Sally and Terry Clifford, the sister and brother of Mike "Tubular Bells" Oldfield.

Though the genre was not without new labels making inroads. Metal guitarist Steve Vai made forays with an acoustic wing to his *Favored Nations* label. Distributed by Red Ink/Sony, initial releases included a guitar duo of ex-Police guitarist Andy Summers and John Etheridge, a collaboration of guitar albums from Peppino D'Agostino and Tommy Emmanuel and a Christmas CD by former Windham Hill star pianist Philip Aaberg. But, as it was in the beginning,

independent, artist-owned labels have again become the norm in new-age music. While none of these artists has attained the sales heights they enjoyed with more conventional record labels, some, like Steve Roach and his Timeroom Editions imprint, are superserving their audience with several releases a year.

The biggest artist to strike out on his own is guitarist Ottmar Liebert, who left Epic/Sony Records in 2001 and formed his own Spiral Subwave Records. Ironically, his first release, *In the Arms of Love: Lullabies 4 Children + Adults*, is being distributed by the label that launched his career, Higher Octave.

These artists found fewer outlets for their CDs as new-age music has virtually disappeared from mainstream stores. Tower Records announced earlier this year that it was dropping the new-age section from its stores, leaving it up to individual outlets whether to retain them or not. In response, several artists have gone back to the guerrilla marketing methods pioneered by Steven Seidman in the 1970s, getting music into health-food stores, gift shops and other non-traditional outlets.

Guitarist Esteban found an alternate route to the top 10 with his seemingly daily appearances on the Home Shopping Network. Nicholas Gunn, formerly a top seller for Red Music, has aimed his Gemini Sun label at tourist areas and national parks. Go to the Smoky Mountains, and you're likely to find his 2002 release, *Through the Great Smoky Mountains*, in gift shops there.

The yoga market, in particular, has seen an influx of titles, among them, the launch of the new Dharma Moon label. Run by "Midnight at the Oasis" composer and guitarist David Nichtern, Dharma Moon has released several compelling CDs targeted at the yoga audience. Besides Nichtern's own East-West fusion group, Drala, the label put out *Bering in Dreaming* from guitarist/yoga instructor Michael Hewett, and *Sales of the Moon* from bluesy flute player Steve Gorn. Other labels, including New Earth and Triloka, are also saturating this market.

David Arkenstone, former top new-age seller for both Narada and Windham Hill Records, has charted the most ingenious sales strategy with his Neo Pacifica label. In 2002, alone, Arkenstone issued 10 albums, all under different names, including Ah-Nee-Mah for the Native American/Southwest market, Earthrybe for the electronic audience and a CD by his wife, Diane Arkenstone.

Among the half dozen or so titles released under his own name this year, Arkenstone put out *Musik Inspired by The Lord of the Rings*. Right now, new-age music is looking for a Frodo, Gandalf or Galadriel, to show it a way out of the darkness. ■



Enya

Top New Age Artists

Pos. ARTIST (No. of Chart Titles) Inquest/Label

- 1 ENYA (2) *Reprise/Warner Bros.*
- 2 YANNI (1) *Capitol/Warner Bros.*
- 3 JIM BRICKMAN (2) *Windham Hill/RCA Victor*
- 4 YANNI (1) *RCA Special Products*
- (1) *Virgin*
- (1) *Windham Hill/RCA Victor*
- 5 GEORGE WINSTON (2) *Windham Hill/RCA Victor*
- 6 JOHN TESH (1) *Garden City*
- (1) *Faith Hill/Garden City*
- 7 ESTEBAN (1) *Debut*
- 8 SECRET GARDEN (1) *Decca*
- (1) *Philly*
- 9 TIM JAMES (2) *Tim James Ensemble*
- 10 2002 (2) *Red Music*

Top New Age Albums

Pos. TITLE - Artist - Inquest/Label

- 1 A DAY WITHOUT RAIN - Enya - Reprise/Warner Bros.
- 2 CHRISTMAS EXTRAORDINAIRE - Mannheim Steamroller - American Gramophone
- 3 SIMPLE THINGS - Jim Brickman - Windham Hill/RCA Victor
- 4 LOVE SONGS & LULLABIES - Jim Brickman - Windham Hill/RCA Victor
- 5 A WINTER'S SOLSTICE: SILVER ANNIVERSARY EDITION - Various Artists - Windham Hill/RCA Victor
- 6 SNOWFALL - Yanni - RCA Special Products
- 7 CHRISTMAS COLLECTION - Mannheim Steamroller - American Gramophone
- 8 IF I COULD TELL YOU - Yanni - Virgin
- 9 ONCE IN A RED MOON - Secret Garden - Decca
- 10 PURE WOODS IV - Various Artists - Virgin
- 11 VERY BEST OF YANNI - Yanni - Windham Hill/RCA Victor
- 12 PURE WOODS III - Various Artists - Virgin
- 13 NIGHT DIVIDES THE DAY: THE MUSIC OF THE DOORS - George Winston - Windham Hill/RCA Victor
- 14 THE POWER OF LOVE - John Tesh - Garden City
- 15 A THOUSAND SUMMERS - Tim James - Tim James Ensemble

Top New Age Imprints

Pos. IMPRINT (No. of Chart Titles)

- 1 REPRIS (2)
- 2 AMERICAN GRAMOPHONE (3)
- 3 WINDHAM HILL (12)
- 4 VIRGIN (3)
- 5 HIGHER OCTAVE (6)



Top New Age Labels

Pos. LABEL (No. of Chart Titles)

- 1 WARNER BROS. (2)
- 2 AMERICAN GRAMOPHONE (3)
- 3 RCA VICTOR (12)
- 4 VIRGIN (3)
- 5 GARDEN CITY (2)



Top New Age Distributors

Pos. DISTRIBUTOR (No. of Chart Titles)

- 1 WEA (4)
- 2 INDEPENDENTS (41)
- 3 BMG (13)
- 4 EMI (19)
- 5 UNIVERSAL (3)
- 6 SONY (2)

wea

THE YEAR IN MUSIC 2002

kids



Top Kid Audio Artists

Pos. ARTIST (No. of Chart Weeks) *Impresso/Label*

- KIDZ BOP KIDS** (3) *Razor & Tie*
- FRED MOLLIN** (3) *Walt Disney*
- JIM BRACKMAN** (1) *Windham Hill/PCA Victor*
- THE WIGGLES** (1) *Lyric Studios*
- ST. JOHN'S CHILDREN'S CHOIR** (1) *Madacy Kids/Madacy*
- THE CHIPMUNKS** (1) *Capitol*
- THEY MIGHT BE GIANTS** (1) *Roundel/LINE*
- THE COUNTDOWN KIDS** (1) *Heartland/Time Life*
- BEAR** (1) *Walt Disney*
- RAFFI** (2) *Roundel/Weddy*

Top Kid Audio Series

Pos. SERIES (No. of Chart Weeks) *Impresso/Label*

- WALT DISNEY READ-ALONG** (5) *Walt Disney*
- VEGGIETunes** (6) *Big Idea/Ward/lyric Studios*
- Big Idea*
- TODDLER TUNES** (1) *Benson*
- CELEBRITY KIDS CLASSICS** (4) *Benson*
- WONDER KIDS** (1) *Madacy*
- Wander Workshop/Madacy*

Top Kid Audio

Pos. TITLE—Artist—Impresso/Label

- KIDZ BOP**—*Kids Bop Kids—Razor & Tie*
- TODDLER FAVORITES**—*Various Artists—Music for Little People/Kid Bop/Phon*
- KIDZ BOP 2**—*Kids Bop Kids—Razor & Tie*
- ORIGINAL THEME HIGHLIGHTS**—*Soundtrack—Nick/Tina/Tomba*
- MONSTERS, INC.**—*Read-Along—Walt Disney*
- RADIO DISNEY JAMS: VOL. 4**—*Various Artists—Walt Disney*
- 26 CLASSIC SONGS FOR TODDLERS**—*Toddler Tunes—Benson*
- DISNEY CHILDREN'S FAVORITES VOL. 1**—*Various Artists—Walt Disney*
- PLAYHOUSE DISNEY**—*Various Artists—Walt Disney*
- DISNEY'S GREATEST: VOL. 1**—*Various Artists—Walt Disney*
- DISNEY'S PRINCESS COLLECTION**—*Fred Muller—Walt Disney*
- KID'S DANCE PARTY**—*Various Artists—BMG Special Products*
- DISNEY'S GREATEST: VOL. 2**—*Various Artists—Walt Disney*
- PRINCESS FAVORITES**—*Fred Muller—Walt Disney*

- LOVE SONGS & LULLABIES**—*Jim Brackman—Windham Hill/PCA Victor*
- YUMMY YUMMY**—*The Wiggles—Lyric Studios*
- DISNEYMANIA: SUPERSTAR ARTISTS SING DISNEY**—*Their Way—Various Artists—Walt Disney*
- DISNEY'S SUPERSTAR HITS**—*Various Artists—Walt Disney*
- VEGGIEtunes: SILLY SONGS WITH LARRY**—*Wiggle Tunes—Big Idea/Ward/lyric Studios*
- DISNEY'S CHRISTMAS COLLECTION**—*Various Artists—Walt Disney*
- BOB AND LARRY'S SUNDAY SCHOOL**—*Wiggle Tunes—Big Idea/Ward/lyric Studios*
- DISNEY'S UNO & STITCH**—*Read-Along—Walt Disney*
- RADIO DISNEY JAMS: VOL. 5**—*Various Artists—Walt Disney*
- GOD BLESS THE U.S.A. — KIDS SING SONGS FOR AMERICA**—*St. John's Children's Choir—Madacy Kids/Madacy*
- RADIO DISNEY CHRISTMAS JAMS**—*Various Artists—Walt Disney*

Top Kid Audio Imprints

Pos. IMPRINT (No. of Chart Weeks)

- WALT DISNEY** (38)
- RAZOR & TIE** (3)
- BENSON** (6)
- KID RHINO** (6)
- BIG IDEA** (8)



Top Kid Audio Labels

Pos. LABEL (No. of Chart Weeks)

- WALT DISNEY** (39)
- RAZOR & TIE** (3)
- LYRIC STUDIOS** (7)
- RHINO** (6)
- BENSON** (6)

Top Kid Audio Distributors

Pos. DISTRIBUTOR (No. of Chart Weeks)

- UNIVERSAL** (42)
- IMMAGINE** (23)
- BMG** (11)
- WEA** (10)
- EMD** (5)
- SONY** (2)



YEAR IN BUSINESS

Continued from page YE-87

Industry Assn. of America (RIAA) attempted to have a federal court force four U.S. Internet service providers (ISPs)—AT&T Broadband, Cable & Wireless USA, Sprint and UNET Technologies—to block consumer access to a foreign-operated music download Web site, China-based listen-lever.com. However, the motion was dropped after the site went dark due to unrelated reasons.



Phil Quintanaro

The industry also asked a federal court in Washington, D.C., to force Verizon Communications to reveal the name of a consumer involved in the illegal trading of a "significant" number of music files.

The industry further went on the offensive by initiating an aggressive multimedia campaign designed to inform the public that unauthorized downloading of digital music is illegal. The ads ask, "Who Really Cares About Illegal Downloading?"—then lists nearly 90 major recording acts and songwriters who offer personalized messages, including Madonna, Dixie Chicks, Sheryl Crow, Missy "Misdemeanor" Elliott, Eminem, Elton John, Sting, Phil Collins, Luciano Pavarotti, Brian Wilson, Diana Krall, Natalie Cole and Trisha Yearwood.

Elsewhere on the anti-piracy front, the majors increased their efforts with CD-copy-protection, with widespread deployment in Europe and Asia.

And with Macrovision Corp. entering into separate agreements earlier this year to acquire the assets and operations of Midbar Technology Ltd. and the copy protection and DRM assets of TPR Technologies Inc., those efforts figure to step up in the U.S. in 2003.

DIGITAL SERVICES DEVELOP

On a separate front, the majors have moved to improve the quality of the commercial alternatives to the likes of Kazaa and Aimster.

UMG, WMG, EMI and BMG all launched expanded commercial-download initiatives in the fall, bringing the number of tracks available for full ownership purchase in the digital form from each label into the tens of thousands. Tracks are available through the likes of BestBuy.com and

MTV.com and typically cost 99 cents.

An increasing amount of content was also cleared for distribution through subscription services over the last year.

What's more, rival subscription services Rhapsody, Pressplay and MusicNet all completed their cross-licensing initiatives during 2002. Each service now boasts content from all five majors, as well as a host of independent labels.

Other services are still trying to get their feet off the ground. Kozio, the CD-burning software specialist, entered into a deal to acquire the assets of Napster Inc. for an undisclosed sum. The deal was forged after an earlier deal between the bankrupt swapper and primary financial backer Bertelsmann fell apart. However, the timing of any commercial version of the service launching under Kozio remains to be seen.

Overall, the development of the subscription market remains slow. All three services have negligible customer bases at this point, and any real subscriber growth of note isn't expected to kick in until sometime next year at the earliest.

In a period of massive piracy and burning, the CD came under fire as being too expensive. Labels

responded with a series of efforts to boost the perceived benefit of what the consumer was getting by bundling new releases with bonuses.

RADIO FIGHT

The developing digital-radio space was the source of much debate over the last year—especially in Washington.

In June, the Librarian of Congress—acting on the recommendation of the Register of Copyrights—determined the final royalty rates for Webcast performances, Internet-only transmissions and simulcast retransmissions. Both will now carry a rate of 0.07 cents. The fee Webcasters and broadcasters must pay for making ephemeral recordings is 8.8% of the performance fee. The rate for archived programming was cut from 0.05 cents to 0.02 cents. RIAA president Cary Sherman has called the rates too low for the likes of AOL and Yahoo!, who sell small Webcasts described them as too high.

At the end of the year, Congress passed a bill that gives Webcasters earning less than \$1 million per year a break on digital-performance royalties owed to record companies and artists. ■

reggae

THE YEAR IN REGGAE:

CONTEMPORARY COLLECTIONS AND GOLDEN-ERA CATALOG MAKE NOISE

BY RICHARD HENDERSON

It has been called the World's Loudest Island, a title well-deserved by the Caribbean nation whose musical contributions have rippled outward into the world out of all proportion to its physical size. Whatever name one ascribes to the irresistible rhythm of Jamaica's scorching sounds—ragga, dancehall, ska, rockers or reggae, the lasting and most inclusive genre—there can be no denying its influence on all forms of pop and avant-garde music worldwide. In the new millennium, Jamaica's contemporary chart favorites, representative of the newer sounds of Kingston's dancehall diaspora, have made significant inroads in American radio and retail.



Sean Paul

Exemplary of this recent trend is Atlantic's release of Sean Paul's *Dutty Rock*, the long-awaited follow-up to his *Stage One* debut, the former a massive year-end release from the strongest talent to emerge from Jamaica in many years. "Gimme the Light," the album's single, scored big in the U.S., helped in no small measure by its Little X-directed video.

New York's VP Records, long a barometer of current trends in the ever-evolving Jamaican music scene, saw chart action with two releases from Beenie Man, the artist, who began his career as a protégé of dub inventor King Tubby, enjoyed twin success for his releases *Ari and Life* and *Tropical Storm* (both from Shocking Vibes/VP/Virgin). From Shocking Vibes/VP in 2002 came Tanto Metro & Devonte's *The Beat Goes On*. Additionally, VP put out the two latest installments (Volumes 27 and 28) in its lucrative *Strictly the Best* compilation franchise. With his *Ghetto Dictionary: The Art of War and Ghetto Dictionary: The Mystery*, VP artist Bounty Hunter exemplified the ongoing symbiosis between Jamaican vocal stylings and rap, the American genre

spawned by Jamaican "toasters" transplanted to New York's South Bronx.

Damian "Jr. Gong" Marley, offspring of reggae's deathless superstar Bob Marley, released his solo effort *Halfway Tree* (Motown/UMRG) to much acclaim. The latest riddim to find favor with dancehall fans is showcased on *DJ WALL: GreenSleeves Rhythm Album #27*, from the U.K.'s GreenSleeves imprint, which is also home to Sizzla's *Ghetto Revolution* and Elephant Man's *Log On*. The label has also issued defining collections focused on various sub-strata of contemporary Jamaican music (*Reggae, Ragga, Riddim and The Biggest Ragga Dancehall Anthems 2001* both charting this year, as well as the anthology *Biggest Dancehall: Vol. 1*).

In the minds of many, notably the dreadlocked hordes traveling the summer festival circuit, Jamaica's prodigious output during the '60s and '70s defines reggae. This notion is supported unquestionably



Bob Marley

by annual sales figures. Few, if any, other genres have sales of back catalog (and often deceased) artists to rival those in the "cultural reggae" genre. Two departed members of the original Wailers trio continue to hold significant chart positions. Bob Marley, whose legend has grown with each passing year in the two decades following his death, has proven posthumously that, however his catalog of evergreen songs is repackaged, it will continue to sell; *One Love: The Very Best of Bob Marley & The Wailers* (Tuff Gong/Island/UTV/UMRG), *Satisfy My Soul* (Laserlight), *Star Power* (Direct Source Special Products) and *Sanctuary's* *Trunkdown Rock: The Anthology 1968-78* are the latest evidence of this enduring retail truth. Island/Def Jam's deluxe repackaging of *Catch a Fire*, containing both U.S. and Jamaican versions of the first album released by Bob Marley &



Beenie Man

Top Reggae Artists

Pos. ARTIST (No. of Chart Titles) Imp./Label

- 1 **BEENIE MAN** (2) Shocking Vibes/VP/Virgin
- 2 **SHAGGY** (2) Virgin
- 3 **BOB MARLEY** (2) Tuff Gong/Island/UMRG
- 4 **UB40** (1) Virgin
- 5 **SEAN PAUL** (1) 2 Hard/VP/Motown/AG
- 6 **THE WAILERS** (2) Tuff Gong/Island/UMRG
- 7 **DAMIAN "JR. GONG" MARLEY** (1) Motown/UMRG
- 8 **RAYVON** (1) Big Yard/MCA
- 9 **ELEPHANT MAN** (1) GreenSleeves
- 10 **CAPLETON** (1) David House/VP

Top Reggae Albums

Pos. TITLE—Artist—Imp./Label

- 1 **TROPICAL STORM**—Beenie Man—Shocking Vibes/VP/Virgin
- 2 **REGGAE GOLD 2002**—Various Artists—VP
- 3 **ONE LOVE: THE VERY BEST OF BOB MARLEY AND THE WAILERS**—Bob Marley and The Wailers—Tuff Gong/Island/UTV/UMRG
- 4 **LUCKY DAY**—Shaggy—Big Yard/MCA
- 5 **THE VERY BEST OF UB40**—UB40—Virgin
- 6 **DUTTY ROCK**—Sean Paul—2 Hard/VP/Motown/AG
- 7 **LEGEND (DELUXE EDITION)**—Bob Marley and The Wailers—Tuff Gong/Island/UMRG
- 8 **MR. LOVER LOVER (THE BEST OF SHAGGY... PART 1)**—Shaggy—Virgin
- 9 **HALFWAY TREE**—Damian "Jr. Gong" Marley—Motown/UMRG
- 10 **MY BAD**—Rizzany—Big Yard/MCA

- 11 **LOG ON**—Elephant Man—GreenSleeves
- 12 **STILL BLAZIN'**—Capleton—David House/VP
- 13 **REGGAE GOLD 2001**—Various Artists—VP
- 14 **THE BEAT GOES ON**—Tanto Metro & Devonte—Shocking Vibes/VP
- 15 **EXODUS (DELUXE EDITION)**—Bob Marley and The Wailers—Tuff Gong/Island/UMRG

Top Reggae Imprints

Pos. IMPRINT (No. of Chart Titles)

- 1 **VP** (14)
- 2 **BIG YARD** (3)
- 3 **SHOCKING VIBES** (3)
- 4 **VIRGIN** (3)
- 5 **ISLAND** (5)



Top Reggae Labels

Pos. LABEL (No. of Chart Titles)

- 1 **VIRGIN** (5)
- 2 **VP** (17)
- 3 **UNIVERSAL MOTOWN RECORDS GROUP** (3)
- 4 **MCA** (3)
- 5 **ISLAND DEF JAM MUSIC GROUP** (4)



Top Reggae Distributors

Pos. DISTRIBUTOR (No. of Chart Titles)

- 1 **INDEPENDENTS** (45)
- 2 **UNIVERSAL** (12)
- 3 **EMD** (5)
- 4 **WEA** (1)
- 5 **BMG** (2)
- 6 **SONY** (2)

The Waiters, also enjoyed healthy sales in the past year, as did the deluxe reissues of the band's subsequent *Exodus* and *Legend* titles. As much could be said of Marley's onetime bandmate, the political firebrand Peter Tosh, whose *Super Hits* (Legacy/Columbia/CRC) also charted in 2002. High standards for packaging and scholarship continue to be set by reggae's reissue labels, all of whom have released impressive titles during 2002.

Blood & Fire, the Manchester-based imprint A&F'd by historian Steve Barrow, switched to Ryko as its U.S. distributor this year; appearing in 2002 were the label's Dennis Brown collection and a stellar find from the back catalog of Vivian Jackson, (a.k.a. Yabby You), "Dub It to the Top." Reggae buyers at U.S. retail report strong numbers for the import two-disc collections covering Kingston's venerable Channel One label, as assembled and issued by the London-based Soul Jazz label. Studio One Scorchers is the latest of these, collecting instrumental tracks spanning the years from the late-'60s rocksteady vogue through the onset of dancehall and "digital" rhythms in the early '80s, featuring the Skatalites, trombonist Don Drummond, Pablove Black and others.

The late Augustus Pablo was commemorated with a deluxe 25th-anniversary reprinting of his *East of the River Nile* album; the Shanachie set spotlights the inimitable "Far East" sound of the Rastafarian musician who turned a child's toy (the Hohner melodica) into a musical signature. The Rounder label group's Heartbeat imprint continued its string of quality releases with new titles such as *I Found Love*, wherein reggae's Good Ruler (veteran crooner Gregory Isaacs) reunites with producer Alvin Ranglin for a selection of new songs and re-records various chestnuts from Isaacs' extensive catalog.

Continuing its oft-praised archival work, Heartbeat has released anthologies on the order of *Head Shot* (compiling the work of producer Niney the Observer, whose clients included Bongo Herman, Dillinger, Bobby Ellis and Tommy McCook) and mid-'60s favorites on *Stax All Mighty: Top Stax Classics* from the Treasures Isle label. That yet another compilation could be assembled around the work of iconoclast producer Lee "Scratch" Perry is amazing in itself; the brace of unheard gems *Blackout* (on the new Blackout Smoke Signal, culled from the mid-'70s golden era of Perry's Black Ark studio in Kingston, Praise Jah, indeed. ■

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THE YEAR IN BLUES:

PAST HEAVIES CONTINUE TO DOMINATE CHARTS

BY CHRIS MORRIS

The old pros rule the roost on Billboard's Top Blues Albums chart in 2002. While the second half of the '90s saw a burgeoning blues-youth movement and the ascent of a horde of adolescent and post-adolescent guitar slingers, the heavies of decades past dominated blues album sales throughout the year, with most of the younger stars-in-waiting between albums.

Unsurprisingly, perennial champions Stevie Ray Vaughan and B.B. King again showed the most muscle. A dozen years after his demise in a Wisconsin helicopter crash, Vaughan continued to enlist the loyalty of his posthumous cult. The newly issued Legacy/Epic collection *Live at Montreux 1982 & 1985*, which brought together previously unreleased, career-defining concert shots from the Swiss jazz festival, was the legendary guitarist's top

new entry, while *The Essential Stevie Ray Vaughan & Double Trouble*, the boxed set SRV and the compilation of down-tempo performances *Blues at Sunrise* also logged significant chart time. (Vaughan's older sibling, former Fabulous Thunderbirds guitarist Jimmy, also struck chart gold with *Do You Get the Blues?*, his label bow for Artemis.) Grand master King was represented with two top-five titles: the *Yuletide Collection: A Christmas Celebration of Hope (MCA)* and *Riding With the King (Duck/Reprise/Warner Bros.)*, his collaboration with colleague and fellow superstar Eric Clapton, which showed few signs of flagging after more than two years in release.

Delbert McClinton held his place in this rarefied company. In 2001, Texas blues belter McClinton—who hadn't witnessed a major chart entry for a decade—blasted

back with the fresh and soulful collection *Nothing Personal*. That album's receipt of a Grammy Award early this year set up the release of McClinton's sophomore New West set, *Room to Breathe*, which became a second solid sales sender for the L.A.-based indie roots label. Another old pro, Billboard Century Award honoree Buddy Guy, showed long chart legs: *Sweet Tea (Silvertone/Zomba)*, the singer-guitarist's superb 2001 adventure in North Mississippi-style "trance blues," remained a chart fixture in '02.

The ladies of the blues hit big during the year as well. Vocalist Peggy Scott-Adams (who, as Peggy Scott, raked in some potent R&B hits with then-partner Jo Jo Benson in the late '60s), stayed strong on the career track with her oilbeat '90s smash "Bill," as her latest Miss Butch/Mardi Gras collection *Hot & Sassy* tallied big sales numbers. Singer Etta James, now in her sixth decade as a recording artist, arrived on the Top Blues Albums chart with entries representing both new material and classic sides, with her recent Private Music/RCA live release *Burnin' Down the House* and the UTV compilation of top-shelf Chess Records material, *Live Songs*.

Do-anything guitarist Robben Ford, whose roots lie in the blues (he was a linchpin member of the Charles Ford Band when barely out of his 20s), returned to the bedrock of his style on the Concord release



B.B. King

Blue Moon and reestablished his genre credentials with a chart hit.

Though his most recent album, the live *Burnside on Burnside*, was issued in 2001, septuagenarian North Mississippi bluesman R.L. Burnside managed to maintain a secure position among the veteran chart contenders.

Beyond these well-traveled performers,

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PUBLICATION DATE: DEC 3 • AD CLOSE: OCT 15



Contact: Jeff Serrette 800-223-7524 • 646-654-4697 • Fax: 646-654-4798 • jserrette@billboard.com

THE YEAR IN MUSIC 2002

blues

the 2002 Top Blues Album chart reflects consumers' enthusiasm for low-priced and cross-marketed compilations. The National Assn. of Recording Merchandisers' *Get the Blues!* proved to be one of the year's biggest sellers, as its combination of major star power and a low ticket was irresistible to browsers shopping for an up-to-the-minute product selection. UTV's *Pure Blues* followed the TV-marketed trail blazed by the widely popular *Pure Jazz*, with similar commercial results. And anniversary packages continued to be a cost-effective and successful way for independent blues labels to plumb their catalog vaults, as both *Alligator Records' 30th Anniversary Collection* and *Blind Pig Records' 25th Anniversary Collection* remained cemented into the chart.

A variety of other performers—the vast majority of them guitarists—rounded out the talent bubbling under the top slots of the year-end chart. They included axemen Coco Montoya, Joe Bonamassa, Corey Harris, Robert Cray, Tab Benoit, Bernard Allison, Jimmy Thackery, Little Milton, Roy Rogers and Chris Thomas King; vocalists Marcia Ball, Shemekia Copeland, Mel Watters, Willie Clayton and Tyrone Davis; gospel-blues jam band the Word; and harmonica ace Charlie Musselwhite. At year's end, singer-guitarist Susan Tedeschi was primed to re-enter the chart in a big way with her first album in five years. *Wait for Me*. ■

Top Blues Artists

Pos. ARTIST (No. of Charted Titles) Impact/Label

- 1 STEVIE RAY VAUGHAN AND DOUBLE TROUBLE (4) *Legacy/Epic*
- 2 B.B. KING (1) *MCA*
(1) *Duck/Daptone/Warner Bros.*
- 3 DELBERT MCCLINTON (2) *New West*
- 4 ETNA JAMES (1) *Private Music/MCA Victor*
(1) *Chess/MCA*
- 5 PEGGY SCOTT-ADAMS (1) *Miss Butch/Warld Gros*
- 6 RUDDY GUY (1) *Silverline/Zomba*
- 7 ERIC CLAPTON (1) *Duck/Daptone/Warner Bros.*
- 8 JIMMIE VAUGHAN (1) *Artemis*
- 9 ROBBEN FORD (1) *Candor*
- 10 R.L. BURNSIDE (1) *Fat Possum/Epiphany*

Top Blues Albums

Pos. TITLE —Artist—Impact/Label

- 1 LIVE AT MONTREUX 1982 & 1985 —Stevie Ray Vaughan and Double Trouble—*Legacy/Epic*
- 2 A CHRISTMAS CELEBRATION OF HOPE —B.B. King—*MCA*
- 3 RIDING WITH THE KING —B.B. King & Eric Clapton—*Duck/Daptone/Warner Bros.*
- 4 GET THE BLUES! —Various Artists—*NARM*
- 5 ROOM TO BREATHE —Delbert McClinton—*New West*
- 6 HOT & SASSY —Peggy Scott-Adams—*Miss Butch/Mandi Gros*



Stevie Ray Vaughan

- 7 NOTHING PERSONAL —Delbert McClinton—*New West*
- 8 BURNIN' DOWN THE HOUSE —Etna James & The Roots Band—*Private Music/MCA Victor*
- 9 SWEET TEA —Buddy Guy—*Silverline/Zomba*
- 10 LOVE SONGS —Etna James—*Chess/MCA*
- 11 THE ESSENTIAL STEVIE RAY VAUGHAN AND DOUBLE TROUBLE —Stevie Ray Vaughan and Double Trouble—*Legacy/Epic*
- 12 PURE BLUES —Various Artists—*UTV/UMRG*
- 13 DO YOU GET THE BLUES? —Jimmie Vaughan—*Artemis*
- 14 BLUE MOON —Robben Ford—*Candor*
- 15 ALLIGATOR RECORDS 30TH ANNIVERSARY COLLECTION —Various Artists—*Alligator*

Top Blues Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 LEGACY (5)
- 2 NEW WEST (2)
- 3 MCA (1)
- 4 NARM (1)
- 5 MISS BUTCH (1)



Top Blues Labels

Pos. LABEL (No. of Charted Titles)

- 1 EPIC (5)
- 2 MCA (2)
- 3 NEW WEST (2)
- 4 WARNER BROS. (1)
- 5 NARM (1)



Top Blues Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 INDEPENDENTS (47)
- 2 UNIVERSAL (8)
- 3 SONY (6)
- 4 BANG (3)
- 5 WEA (3)
- 6 EMD (3)



blues and beyond



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THE YEAR IN MUSIC 2002

soundtracks/adult contemporary



Top Soundtrack Albums

Pos. TITLE — Imp./Label

- 1 **O BROTHER, WHERE ART THOU?** — *Lost Highway/Mercury/UMMG*
- 2 **B MILE** — *Shady/Interscope*
- 3 **SHREK** — *DreamWorks/Interscope*
- 4 **SPIDER-MAN** — *Roadrunner/Columbia/UMMG/RS*
- 5 **I AM SAM** — *V2*
- 6 **MOULIN ROUGE** — *Interscope*
- 7 **COTYOTE UGLY** — *Curb*
- 8 **THE SCORPION KING** — *Universal/UMMG*
- 9 **THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING** — *Rapine/Warner Bros.*
- 10 **DISNEY'S LIL & STITCH** — *Walt Disney*
- 11 **A WALK TO REMEMBER** — *Epic*
- 12 **XXX** — *Universal/UMMG*
- 13 **HOW HIGH** — *Def Jam/UMMG*
- 14 **AMERICAN IDOL: GREATEST MOMENTS** — *RCA*
- 15 **HARRY POTTER AND THE SORCERER'S STONE** — *Warner Sunset/Nonamech/Mantic/RS*
- 16 **QUEEN OF THE DAMNED** — *Warner Sunset/Rapine/Warner Bros.*
- 17 **ALI** — *Interscope*
- 18 **STAR WARS EPISODE II: ATTACK OF THE CLONES** — *Sony Classical*
- 19 **THE PRINCESS DIARIES** — *Walt Disney*
- 20 **BROWN SUGAR** — *Fox/MCA*
- 21 **THE FAST AND THE FURIOUS** — *Mutler Inc./Def Jam/UMMG*
- 22 **SCOOBY-DOO** — *Lava/Mantic/RS*
- 23 **STATE PROPERTY** — *Real-Fixity/Def Jam/UMMG*
- 24 **JIMMY NEUTRON BOY GENIUS** — *Nick/Jon/Zomba*
- 25 **THE FAST AND THE FURIOUS: MORE FAST AND FURIOUS** — *Island/UMMG*

Hot Soundtrack Singles

Pos. TITLE — Artist — Imp./Label

- 1 **A THOUSAND MILES** (FROM "LEGALLY BLONDE") — *Vanessa Carlton — A&M/Interscope*
- 2 **WHAT'S LUV?** (FROM "JUWANNIA MANN") — *Far Jaz Featuring Ashanti — Jive/Sony/Atlantic*
- 3 **HERO** (FROM "SPIDER-MAN") — *Christy Turlington Featuring Jazzy Scott — Columbia/Roadrunner/UMMG*
- 4 **A MOMENT LIKE THIS** (FROM "FOX'S AMERICAN IDOL: A SEARCH FOR A SUPERSTAR") — *Kelly Clarkson — RCA*
- 5 **SUPERMAN (IT'S NOT EASY)** (FROM "DAWSON'S CRUISE") — *Five for Fighting — A&M/Columbia*
- 6 **STILL RY** (FROM "XXX") — *Big Tymers — Cash Money/Universal/UMMG*
- 7 **CAN'T FIGHT THE MOONLIGHT** (FROM "COTYOTE UGLY") — *Laden Rimes — Curb*
- 8 **LOSE YOURSELF** (FROM "B MILE") — *Enimem — Shady/Interscope*

- 9 **IF I COULD GO** (FROM "TRANSPORTER") — *Angie Martinez Featuring L'Lo & Socorro — Elektra/RS*
- 10 **GOOD MORNING BEAUTIFUL** (FROM "ANGEL EYES") — *Steve Hely — Curb*

Top Soundtrack Imprints

Pos. IMPRINT (No. of Chart Titles)

- 1 **LOST HIGHWAY** (2)
- 2 **MERCURY** (2)
- 3 **SHADY** (1)
- 4 **DREAMWORKS** (3)
- 5 **INTERSCOPE** (4)
- 6 **UNIVERSAL** (7)
- 7 **COLUMBIA** (9)
- 8 **REPRISE** (3)
- 9 **WALT DISNEY** (4)
- 10 **EPIC** (4)

LOST HIGHWAY



A UNIVERSAL MUSIC COMPANY

Top Soundtrack Labels

Pos. LABEL (No. of Chart Titles)

- 1 **ISLAND DEF JAM MUSIC GROUP** (11)
- 2 **INTERSCOPE** (11)
- 3 **COLUMBIA RECORDS GROUP** (10)
- 4 **WARNER BROS.** (7)
- 5 **UNIVERSAL MOTOWN RECORDS GROUP** (7)



Top Soundtrack Distributors

Pos. DISTRIBUTOR (No. of Chart Titles)

- 1 **UNIVERSAL** (49)
- 2 **WEA** (12)
- 3 **SONY** (17)
- 4 **BMG** (9)
- 5 **EMG** (9)
- 6 **INDEPENDENTS** (5)



Vanessa Carlton



Celine Dion

Hot Adult Contemporary Artists

Pos. ARTIST (No. of Chart Titles) Imp./Label

- 1 **CELINE DION** (3) *Epic*
(1) *Columbia/RS*
- 2 **ENRIQUE IGLESIAS** (2) *Interscope*
- 3 **FIVE FOR FIGHTING** (1) *A&M/Columbia*
- 4 **ENYA** (2) *Rapine*
- 5 **MATCHBOX TWENTY** (1) *Lava/Mantic*
- 6 **LONESTAR** (1) *BNA*
- 7 **DIDO** (1) *Arista*
- 8 **LEE ANN WICKHAM** (1) *MCA Nashville/Universal/UMMG*
- 9 **MARC ANTHONY** (2) *Columbia*
- 10 **JOSH GROBAN** (1) *43/Rapine*

Hot Adult Contemporary Tracks

Pos. TITLE — Artist — Imp./Label

- 1 **HERO** — *Enrique Iglesias — Interscope*
- 2 **SUPERMAN (IT'S NOT EASY)** — *Five for Fighting — A&M/Columbia*



Enrique Iglesias

- 3 **A NEW DAY HAS COME** — *Celine Dion — Epic*
- 4 **IF YOU'RE GONE** — *matchbox twenty — Lava/Atlantic*
- 5 **I'M ALREADY THERE** — *Lonestar — BNA*
- 6 **THANK YOU** — *Dido — Arista*
- 7 **I HOPE YOU DANCE** — *Lee Ann Womack — MCA Nashville/Universal/UMMG*
- 8 **TO WHERE YOU ARE** — *Josh Groban — 143/Rapine*
- 9 **ONLY TIME** — *Enya — Rapine*
- 10 **A THOUSAND MILES** — *Vanessa Carlton — A&M/Interscope*
- 11 **I NEED YOU** — *Marc Anthony — Columbia*
- 12 **DO IT FOR LOVE** — *Daryl Hall John Oates — Arista/RCA/BMG Heritage*
- 13 **DROPS OF JUPITER (TELL ME)** — *Tina — Columbia*
- 14 **BRING ON THE RAIN** — *Jo Dee Messina — Curb*
- 15 **HERE I AM** — *Bryan Adams — A&M/Interscope*
- 16 **SOAK UP THE SUN** — *Sheryl Crow — A&M/Interscope*
- 17 **ONLY A WOMAN LIKE YOU** — *Michael Bolton — Jive*
- 18 **DROWNING** — *Backstreet Boys — Jive*
- 19 **THERE YOU'LL BE** — *Faith Hill — Hollywood/Warner Bros.*
- 20 **I'M ALIVE** — *Celine Dion — Epic*

Hot Adult Contemporary Imprints

Pos. IMPRINT (No. of Chart Titles)

- 1 **COLUMBIA** (13)
- 2 **A&M** (4)
- 3 **EPIC** (5)
- 4 **AWARE** (2)
- 5 **INTERSCOPE** (2)
- 6 **ARISTA** (7)
- 7 **CURB** (4)
- 8 **REPRISE** (4)
- 9 **LAVA** (4)
- 10 **BNA** (2)

Hot Adult Contemporary Labels

Pos. LABEL (No. of Chart Titles)

- 1 **COLUMBIA** (16)
- 2 **INTERSCOPE** (6)
- 3 **REPRISE** (5)
- 4 **EPIC** (6)
- 5 **ATLANTIC** (6)

COLUMBIA

THE YEAR IN MUSIC 2002

top 40

Hot Adult Top 40 Artists

Pos. ARTIST (No. of Charted Titles) Imp./Label

- 1 THE CALLING (3) RCA
- 2 NICKELBACK (2) Roadrunner/UMG
- 3 CREED (2) Windup
- 4 SHERYL CROW (2) A&M/Interscope
(1) Lava/Atlantic
- 5 DAVE MATTHEWS BAND (4) RCA
- 6 JOHN MAYER (2) Aware/Columbia
- 7 AVRIL LAVIGNE (2) Arista
- 8 MICHELLE BRANCH (2) Maverick/Warner Bros.
(1) Arista
- 9 VANESSA CARLTON (2) A&M/Interscope
- 10 TRAIN (3) Columbia

Hot Adult Top 40 Tracks

Pos. TITLE —Artist— Imp./Label

- 1 WHEREVER YOU WILL GO —The Calling— RCA
- 2 HOW YOU REMIND ME —Nickelback— Roadrunner/UMG
- 3 SOAK UP THE SUN —Sheryl Crow—A&M/Interscope
- 4 A THOUSAND MILES —Vanessa Carlton— A&M/Interscope
- 5 COMPLICATED —Avril Lavigne—Arista
- 6 THE MIDDLE —Jimmy Eat World—DreamWorks
- 7 NO SUCH THING —John Mayer—Aware/Columbia
- 8 STANDING STILL —Jewel—Atlantic
- 9 DROPS OF JUPITER (TELL ME) —Train—Columbia
- 10 SUPERMAN (IT'S HOT EASY) —FIVE FIGHTING— Aware/Columbia
- 11 MY SACRIFICE —Creed—Windup
- 12 HANGING BY A MOMENT —Ukelele—DreamWorks
- 13 ALL YOU WANTED —Michelle Branch—Maverick/Warner Bros.
- 14 BLURRY —Puddle of Mudd—Flower/Geffen/Interscope
- 15 WHERE ARE YOU GOING —Dave Matthews Band—RCA
- 16 ONE LAST BREATH —Creed—Windup
- 17 HANDS CLEAN —Alana Marcotte—Maverick/Republic
- 18 HERE IS GONE —Goo Goo Dolls—Warner Bros.
- 19 HERO —Chad Kroeger Featuring Jesse Scott—Columbia/Roadrunner/UMG
- 20 HELLA GOOD —No Doubt—Interscope

Hot Adult Top 40 Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 RCA (11)
- 2 A&M (4)
- 3 DREAMWORKS (10)
- 4 COLUMBIA (10)
- 5 AWARE (4)
- 6 ARISTA (6)
- 7 INTERSCOPE (10)
- 8 MAYERICK (5)
- 9 ROADRUNNER (3)
- 10 WIND-UP (4)



The Calling

Hot Adult Top 40 Labels

Pos. LABEL (No. of Charted Titles)

- 1 INTERSCOPE (16)
- 2 COLUMBIA (11)
- 3 RCA (11)
- 4 DREAMWORKS (10)
- 5 WARNER BROS. (9)



Hot Top 40 Artists

Pos. ARTIST (No. of Charted Titles) Imp./Label

- 1 PINK (4) Arista
- 2 HELLY (3) Fo' Real/Universal/UMG
(1) Priority/Capitol
- 3 ASHANTI (3) Murder Inc./A&M/UMG
(2) Murder Inc./Def Jam/UMG
(1) Terror Squad/Atlantic



Nickelback



Pink

- 4 AVRIL LAVIGNE (2) Arista
- 5 NO DOUBT (3) Interscope
- 6 ENIMEM (2) Web/Alternity/Interscope
- 7 JENNIFER LOWEY (4) Epic
- 8 MICHELLE BRANCH (2) Maverick/Warner Bros.
(1) Maverick
- 9 SHAKIRA (3) Epic
- 10 CREED (2) Windup

Hot Top 40 Tracks

Pos. TITLE —Artist— Imp./Label

- 1 HOW YOU REMIND ME —Nickelback— Roadrunner/UMG
- 2 COMPLICATED —Avril Lavigne—Arista
- 3 WHEREVER YOU WILL GO —The Calling— RCA
- 4 A THOUSAND MILES —Vanessa Carlton— A&M/Interscope
- 5 HOT IN HERE —Nelly—Fo' Real/Universal/UMG
- 6 DILEMMA —Nelly Featuring Kelly Rowland— Fo' Real/Universal/UMG
- 7 GET THE PARTY STARTED —Pink—Arista
- 8 AIN'T IT FUNNY —Jennifer Lopez Featuring Ja Rule—Epic

- 9 I GOT IT BAD —Usher—Arista
- 10 IN THE END —Linkin Park—Warner Bros.
- 11 WHAT'S LOVIN' —Fat Joe Featuring Ashanti—Terror Squad/Atlantic
- 12 FOOLISH —Ashanti—Murder Inc./A&M/UMG
- 13 ALL YOU WANTED —Michelle Branch—Maverick/Warner Bros.
- 14 HEY BABY —No Doubt Featuring Bounty Killer—Interscope
- 15 THE MIDDLE —Jimmy Eat World—DreamWorks
- 16 DON'T LET ME GET ME —Pink—Arista
- 17 ALWAYS ON TIME —Ja Rule Featuring Ashanti—Murder Inc./Def Jam/UMG
- 18 BLURRY —Puddle of Mudd—Flower/Geffen/Interscope
- 19 MY SACRIFICE —Creed—Windup
- 20 WHENEVER, WHENEVER —Stacy F—Epic
- 21 HERO —Chad Kroeger Featuring Jesse Scott—Columbia/Roadrunner/UMG
- 22 WITHOUT ME —Eminem—Web/Alternity/Interscope
- 23 HEAVEN —DJ Savory & Yano Featuring Da—Robbins
- 24 JUST LIKE A PILL —Pink—Arista
- 25 CAN'T GET YOU OUT OF MY HEAD —Kylie Minogue—Capitol
- 26 I'M GONNA BE ALRIGHT —Jennifer Lopez Featuring Nio—Epic
- 27 FAMILY AFFAIR —Mary J. Blige—MCA
- 28 I NEED A GIRL (PART ONE) —P. Diddy Featuring Usher & Loon—Bad Boy/Arista
- 29 GANGSTA LOVIN' —Fat Joe Featuring Alicia Keys—Ruff Ryders/Interscope
- 30 ONE LAST BREATH —Creed—Windup
- 31 HELLA GOOD —No Doubt—Interscope
- 32 7 DAYS —Cruz David—Wildcat/Atlantic
- 33 GIRLFRIEND —N Sync Featuring Nelly—Ave
- 34 NO SUCH THING —John Mayer—Aware/Columbia
- 35 GOTTA GET THRU THIS —Daniel Bedingfield—Island/UMG
- 36 UNDERNEATH YOUR CLOTHES —Shakira—Epic
- 37 I NEED A GIRL (PART TWO) —P. Diddy & G-Unit Featuring Loon, Marlo Winans & Tammy Ruggins—Bad Boy/Arista
- 38 HERO —Enrique Iglesias—Interscope
- 39 SOAK UP THE SUN —Sheryl Crow—A&M/Interscope
- 40 UNDERNEATH IT ALL —No Doubt Featuring Lady Saw—Interscope

Hot Top 40 Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 ARISTA (13)
- 2 EPIC (12)
- 3 INTERSCOPE (8)
- 4 RCA (7)
- 5 MAYERICK (5)
- 6 A&M (3)
- 7 ROADRUNNER (3)
- 8 JIVE (9)
- 9 WARNER BROS. (4)
- 10 UNIVERSAL (7)



Hot Top 40 Labels

Pos. LABEL (No. of Charted Titles)

- 1 INTERSCOPE (19)
- 2 ARISTA (17)
- 3 ISLAND DEF JAM MUSIC GROUP (20)
- 4 EPIC (14)
- 5 ATLANTIC (14)

THE YEAR IN MUSIC 2002

gospel / contemporary christian



Kirk Franklin

Top Gospel Artists

PEW. ARTIST (No. of Chart Weeks) *Impress/Label*

- 1 KIRK FRANKLIN (1) *Gospo Centric/Zomba*
- 2 YOLANDA ADAMS (2) *Elektra/EEG*
- 3 MARY MARY (1) *Columbia/CFG*
- 4 DONNIE MCCURRICK (1) *Ventury/Zomba*
- 5 MICHELLE WILLIAMS (1) *Music World/Columbia/CFG*
- 6 FRED HAMMOND (3) *Ventury/Zomba*
- 7 CEEC WINANS (1) *Wallspring Gospel/Sparrow*
- 8 KURT CARR & THE KURT CARR SINGERS (1) *Gospo Centric/Zomba*
- 9 BISHOP T.O. JAKES (1) *Dexterity Soundz/EMI Gospel*
- 10 TRIN-I-TEE 5.7 (1) *B-Rite/Gospo Centric/Zomba*

Top Gospel Albums

PEW. TITLE — Artist — *Impress/Label*

- 1 THE REBIRTH OF KIRK FRANKLIN — Kirk Franklin — *Gospo Centric/Zomba*
- 2 BELIEVE — Yolanda Adams — *Elektra/EEG*
- 3 INCREDIBLE — Mary Mary — *Columbia/CFG*
- 4 LIVE IN LONDON AND MORE... — Donnie McCurric — *Ventury/Zomba*
- 5 WOW GOSPEL 2002 — Various Artists — *EMI Christian/Worl/Ventury/Zomba*
- 6 HEARTY TO TOURS — Michelle Williams — *Music World/Columbia/CFG*
- 7 CEEC WINANS — CeeC Winans — *Wallspring Gospel/Sparrow*
- 8 AWESOME WONDER — Kurt Carr & The Kurt Carr Singers — *Gospo Centric/Zomba*
- 9 WOMAN THOU ART LOOSE: WORSHIP 2002 — RUN TO THE WATER... THE RIVER WITHIN — Bishop T.O. Jakes — *Dexterity Soundz/EMI Gospel*
- 10 THANKFUL — Mary Mary — *CZ/Columbia/CFG*
- 11 THE KISS — InaVine 5.7 — B-Rite/Gospo Centric/Zomba
- 12 GO GET YOUR LIFE BACK — Donald Lawrence & The In-City Singers — *Crystal Rose/EMI Gospel*
- 13 SPEAK THOSE THINGS: POL CHAPTER 3 — Fred Hammond — *Ventury/Zomba*
- 14 QUIETS — Tony & Helen Williams — *Blackberry/Melrose*
- 15 2ND CHANCE — Kame Clark-Seward — *Elektra/EEG*
- 16 PRAISE IS WHAT I DO — Shekinah Glory Ministry — *Kingdom*
- 17 NYMNS — Shirley Caesar — *Word/Epic*
- 18 TURN IT AROUND — Elder Jimmy Hicks and The Voices of Integrity — *Ames*
- 19 CONSTANTLY — Rev. Clay Evans and The AAC Bless Choir — *Word*
- 20 WOW GOSPEL 2001 — Various Artists — *EMI/Worl/Ventury/Zomba*

Top Gospel Impress

PEW. IMPRINT (No. of Chart Weeks)

- 1 GOSPO CENTRIC (8)
- 2 VERITY (26)
- 3 ELEKTRA (3)
- 4 COLUMBIA (3)
- 5 WORD (17)
- 6 OXTERITY SOUNDS (4)
- 8 DORONN (3)
- 9 CRYSTAL ROSE (4)
- 10 AMEN (3)



Top Gospel Labels

PEW. LABEL (No. of Chart Weeks)

- 1 ZOMBA (34)
- 2 ELEKTRA ENTERTAINMENT GROUP (3)
- 3 COLUMBIA RECORDS GROUP (3)
- 4 EMI GOSPEL (10)
- 5 EPIC (9)



Top Gospel Distributors

PEW. DISTRIBUTOR (No. of Chart Weeks)

- 1 BMG (35)
- 2 INDEPENDENTS (41)
- 3 WEA (10)
- 4 SONY (13)
- 5 EMI (17)
- 6 UNIVERSAL (3)



Top Contemporary Christian Artists

PEW. ARTIST (No. of Chart Weeks) *Impress/Label*

- 1 P.O.D. (1) *Atlantic/Word*
- 2 MANNHEIM STEAMROLLER (1) *American Gramophone/Chordant*
- 3 MICHAEL W. SMITH (2) *Reunion/Prevident*
- 4 KIRK FRANKLIN (1) *Gospo Centric/Prevident*
- 5 MERCYME (1) *Worl/Worl*
- 6 YOLANDA ADAMS (1) *Elektra/Word*
- 7 THIRTY DAY (2) *Essential/Prevident*
- 8 BILL & GLORIA GATNER (8) *Spring House/Chordant*
- 9 MARY MARY (1) *Columbia/Integrity/Word*
- 10 STEVEN CURTIS CHAPMAN (1) *Sparrow/Chordant*

Top Contemporary Christian Albums

PEW. TITLE — Artist — *Impress/Label*

- 1 SATELLITE — P.O.D. — *Atlantic/Word*
- 2 CHRISTMAS EXTRAORDINAIRE — Mannheim Steamroller — *American Gramophone/Chordant*
- 3 WORSHIP — Michael W. Smith — *Reunion/Prevident*
- 4 THE REBIRTH OF KIRK FRANKLIN — Kirk Franklin — *Gospo Centric/Prevident*
- 5 BELIEVE — Yolanda Adams — *Elektra/Word*
- 6 ALMOST THERE — Mary Mary — *Worl/Worl*
- 7 SONGS 4 WORSHIP — SHOUT TO THE LORD — Various Artists — *Integrity/Time Life*
- 8 WOW HITS 2002 — Various Artists — *EMI Christian/Prevident/Worl/Sparrow/Chordant*
- 9 COME TOGETHER — Thirty Day — *Essential/Prevident*
- 10 DECLARATION — Steven Curtis Chapman — *Sparrow/Chordant*
- 11 LIFE — Jangeli — *Sparrow/Chordant*
- 12 LEGACY...NYMNS & FAITH — Amy Grant — *Warner Bros./Word/Cub*
- 13 INCREDIBLE — Mary Mary — *Columbia/Integrity/Word*
- 14 LIVE IN LONDON AND MORE... — Donnie McCurric — *Ventury/Prevident*
- 15 A BOLD FAITH — John Tesh — *Faith HD/Gordon City/Word*

- 16 THEYES — Thir Day — *143/Atlantic/Word*
- 17 THIRTEENTH HOUR — Jays of City — *Essential/Silverstone/Prevident*
- 18 TALK ABOUT IT — Nicole C. Mullen — *Word*
- 19 WORSHIP GOO — Rebecca St. James — *Forefront/Chordant*
- 20 STANLEY CLIMBABLE — Editha — *Deansville/Chordant*

Top Contemporary Christian Impress

PEW. IMPRINT (No. of Chart Weeks)

- 1 ATLANTIC (6)
- 2 SPARROW (25)
- 3 AMERICAN GRAMOPHONE (1)
- 4 INTEGRITY (18)
- 5 REUNION (7)
- 6 ESSENTIAL (10)
- 7 GOSPO CENTRIC (6)
- 8 WORD (11)
- 9 WMD (4)
- 10 ELEKTRA (3)



Top Contemporary Christian Labels

PEW. LABEL (No. of Chart Weeks)

- 1 CHORDANT (76)
- 2 WORD (47)
- 3 PROVIDENT (44)
- 4 TIME LIFE (6)
- 5 WORD-CURB (5)



Top Contemporary Christian Distributors

PEW. DISTRIBUTOR (No. of Chart Weeks)

- 1 WEA (40)
- 2 EMI (70)
- 3 BMG (41)
- 4 INDEPENDENTS (17)
- 5 SONY (22)
- 6 UNIVERSAL (3)



P.O.D.

CONGRATS TO

GOSPO CENTRIC RECORDS
BILLBOARD #1 GOSPEL
LABEL IMPRINT

KIRK FRANKLIN - #1 GOSPEL ARTIST

"the rebirth of KIRK FRANKLIN"
#1 GOSPEL ALBUM



TITLES RELEASED IN '2002



KIRK FRANKLIN
*"the rebirth of
KIRK FRANKLIN"*
Gospo Centric



KURT CARR
& THE KURT CARR SINGERS
"Awesome Wonder"
Gospo Centric



TRIN-I-TEE 5:7
"the Kiss"
B-Rite Music



DORINDA
CLARK-COLE
"Dorinda Clark-Cole"
Gospo Centric



RAY BADY
*"Mission K.O.B.
Keep On Believin"*
Gospo Centric



WOODY ROCK
"Soul Music"
Gospo Centric



KIRK FRANKLIN
*"the rebirth of
KIRK FRANKLIN
LIVE" DVD*
Gospo Centric

OTHER CONGRATS TO

TOP GOSPEL ARTISTS:

#8 KURT CARR & THE KURT CARR SINGERS

#10 TRIN- I-TEE 5:7

#26 WOODY ROCK

#28 DORINDA CLARK-COLE



TOP GOSPEL ALBUM TITLES:

#8 AWESOME WONDER, KURT CARR & THE KURT CARR SINGERS

#11 THE KISS, TRIN-I-TEE 5:7

#30 SOUL MUSIC, WOODY ROCK

#32 DORINDA CLARK-COLE, DORINDA CLARK-COLE

WATCH FOR THESE UPCOMING '2003 RELEASES:

Byron Cage, Kelcey, Papa San, Natalie Wilson & SOP,
Percy Bady, Kurt Carr, Nu Direction, J3,
Tramaine Hawkins, Kirk Franklin DVD's



What a year in music...

BMG

U.S. LATIN

We stood together to make a difference in 2002

1 Alexandre Pires

Hot Latin Track Artist

#1 Alexandre Pires

Hot Latin Pop Airplay Artist

2 Cristian

Hot Latin Pop Airplay Artist

2 BMG

Hot Latin Pop Airplay Label

3 Alexandre Pires

Hot Latin Pop Airplay

"Usted Se Me Lleva La Vida"

3 RCA

Hot Latin Pop Airplay Imprints

Jerry Rivera with 4 mentions in the TOP 10:

Hot Tropical / Salsa Airplay "Vuela Muy Alto"

Hot Tropical / Salsa Airplay Artist

Top Tropical/Salsa Album Artist

Top Tropical / Salsa Album (Vuela Muy Alto)

*A special thanks to our incredible roster of artist
for an unforgettable year.*

Copyright Battles Absorb Music Publishers In 2002

Music publishing's battle against Napster may have been won in 2002, but its war against peer-to-peer Internet music file-swapping services raged on.

At year's end, publishers, songwriters, and the music business as a whole were awaiting a judge's decision pertaining to the new battlefield pitting music and motion-picture groups against the combined file-swapping forces of Kazaa, Grokster, and MusicCity.

In September, the National Music Publishers Assn. (NMPA), the Recording Industry Assn. of America (RIAA), and the Motion Picture Assn. of America (MPAA) joined in a motion filed in a Los Angeles federal court seeking an expedited ruling in their ongoing copyright-infringement lawsuit against the three online services, initially filed in October 2001. The plaintiffs sought a summary judgment, charging that the services intentionally evaded federal law in acting as virtual "candy stores of infringement."



LEIBER

In a strong songwriter show of support, the legendary team of Jerry Leiber and Mike Stoller—who were among the plaintiffs—appeared at a court hearing Dec. 2, along with Motown songwriting great Lamont Dozier. A decision by Federal District Court Judge Stephen Wilson on both sides' motions for summary judgment was expected in the next few weeks.

Wilson was also involved in a bid by music and motion-picture com-

panies to sue Kazaa's Australian parent company, Sharman Networks, and will eventually decide whether the company, whose product is evaded by some 21 million users in the U.S., is subject to U.S. copyright laws.

Litigation continues, too, against fellow file-sharer Altmir (now known as Madster), with the NMPA and RIAA having accused it of violating a Nov. 4 court order to block the swapping of copyrighted works on its network. A U.S. district court judge has since issued a temporary restraining order enforcing its preliminary injunction against the service, after publishers complained the site had been circumventing the order.

The NMPA, the Harry Fox Agency (HFA), and the RIAA scored a clear-cut victory in June, when Audiogalaxy agreed to halt the swapping of copyrighted works and went legit. And as for the model of illegal peer-to-peer online file-swapping of copyrighted music content, Napster essentially bit the dust. After a federal bankruptcy court blocked Bertelsmann's proposed purchase of Napster's assets, the embattled file swapper agreed to sell them to CD-burning software maker Rhapsody in November.

In other NMPA/Harry Fox activities, an agreement with the RIAA to provide licenses for use of copyrighted musical works for Internet music-subscription services garnered enormous support from the 27,000 HFA-represented music publishers, paving the way for Internet delivery of hundreds of thousands of licensed musical works. In October, the heads of the NMPA and the RIAA joined those of the MPAA and the Songwriters Guild of America (SGA) in an anti-Internet-piracy awareness campaign aimed at colleges in September. The RIAA teamed with groups including ASCAP, BMI, and the American Federation of Television and Radio Artists in a star-studded broadcast and print-ad campaign directing consumers not to download songs from illegal file-sharing sites.

Internet-related copyright issues surfaced in Congress, too, which passed legislation in November allowing smaller Webcasters to pay lower copyright royalty fees, following an agreement between Webcasters and the recording industry calculating rates based on Webcaster revenue. Meanwhile, the Supreme Court heard arguments in October concerning the constitutionality of Congress' 20-year extension of the term of copyright included in the Sonny Bono Copyright Extension Act

of 1998, and as 2003 neared arrival, publishers were nervously awaiting the court's eventual decision.

Regarding publishing companies, the year's biggest story came with the completion in November of BMG's

down its Net4Music.com digital sheet-music operation and directed its customers to former competitor Sheet Music Direct—the digital sheet-music e-commerce Web site jointly owned by Milwaukee print music

house Hal Leonard Corp. and its European music counterpart, Music Sales. And Madison, Wis.-based Musiconotes.com became the exclusive provider of digital sheet music and lyrics for AOL Music, the online music division of AOL.

EXCES IN THE NEWS

Key executives in the news in 2002 included Bob Flax, who was ousted from executive VP to first ever president of BMI Music Publishing's U.S. company by BMI Music Publishing CEO Martin Bandier. At Chrysalis Music Group North America, Leeds

Group of Companies senior VP of West Coast operations Neil Portnow, whose charge had included overseeing the West Coast offices of Zomba Music Publishing, was named NARAS president.

Portnow took part in the Dec. 11 annual New York chapter of NARAS' Heroes Awards, which honored, among others, pop music's ultimate collaborator among composers, lyricist, and vocalist: Burt Bacharach, Hal David, and Dionne Warwick.

After presenter Ann Reinking—who is choreographing the upcoming Bacharach-David Broadway musical—credited the duo's songs with verifiably hit Parlole on more than one occasion, Bacharach made a marvelous comment about how, when he wrote the extraordinary string of Warwick hits with David, he really didn't care a whit about the words, other than that their vowel sounds and consonants euphoniously matched his music. He finally appreciated David's genius, he said, after being overwhelmed by the depth of his lyric for "Alfie."



by Jim Bessman

purchase of the huge indie Zomba Music Group—whose holdings include Zomba Music Publishing—for \$2.74 billion. In addition, another music publishing-company consolidation, Sony/ATV Tree acquired Nashville's historic Acuff-Rose Music Publishing from Gaylord Entertainment for \$157 million. And indie firm Peermusic Publishing, whose CEO Ralph Peer earned the independent publisher of the year honor from the Assn. of Independent Music Publishers, acquired the publishing catalog of Toronto-based the Song Corp., one of Canada's biggest and most important music-publishing caches.

TECHNOLOGY TAKES HONORS

At the performing-rights societies, technology took the honors. ASCAP partnered with interactive radio pioneer YES Networks to create *MediaGuide*, a jointly owned company that will provide optimal modeling of music performances on radio, TV, and the Internet using YES proprietary technology. BMI launched Online Works Registration, a new online registration system for musical works developed in conjunction with Fast-Track alliance partners.

Bacharach made a marvelous comment about how, when he wrote the extraordinary string of Warwick hits with David, he didn't care a whit about the words.

On the sheet-music front, MakeMusic, the Minneapolis-based manufacturer of Finale music notation software and the SmartMusic interactive music-practice system, shut



FROM LEFT, BURT BACHARACH, DIONNE WARWICK, AND HAL DAVID AT THE NEW YORK CHAPTER OF THE RECORDING ACADEMY HEROES AWARDS

Levy departed his post as president and was replaced by Warner/Chappell senior VP of A&R Kerry MacPherson. Peermusic Nashville songwriter Rick Carnes was elected president of the SGA, marking the first time the position has been filled by a writer from outside New York. The guild also made news when a New York Supreme Court judge ruled in favor of songwriters and deceased songwriters' estates, who had filed a class-action suit in 2001 against Famous Music alleging failure by Famous to share half of all net sums received in the exploitation of contracted songs' mechanical rights.

At the New York chapter of the National Academy of Recording Arts and Sciences (NARAS), Grammy Award-nominated Sony-ATV Music Publishing-administered Kazoom Music (ASCAP) songwriter Phil Galston was elected chapter president, and in September, Zomba

David, of course, is CEO of the National Academy of Popular Music/Songwriters Hall of Fame, which in June inducted Nicolas Ashford & Valerie Simpson, Randy Newman, Sting, Michael Jackson, and Barry Manilow while also recognizing Garth Brooks, Stevie Wonder, and Carole King. But another song's lyric still rings in my ears, 2 1/2 months after the Oct. 8 superstudied Madison Square Garden Music to My Ears concert tribute to Timothy White. The grand finale, with everyone onstage singing Sly & the Family Stone's "Every People," really was incredible, what with John Mellencamp straining to not let Sting pass him up in the soul vocals department.

But it was also the song's words—particularly the refrain "We gotta live together"—that resonated so powerfully this particular holiday season. Tim would have been proud.

THE TOP STORIES

- Music publishers continue to fight copyright infringement.
- Zomba Music Group is sold to Bertelsmann.
- Sony/ATV Tree purchases Acuff-Rose.
- Peermusic acquires the Song Corp.
- Zomba's Neil Portnow is named president of the National Academy of Recording Arts and Sciences.

MERCHANTS & MARKETING

Tower Records' Struggles Reflected Industry's Turmoil

Losses, Consolidations, Closings, And Restructurings Affected All Sectors Of Sales, Distribution, And Retail

BY ED CHRISTMAN

NEW YORK—The precipitous 11% drop in album sales in 2002 left music retailers and wholesalers holding on for dear life, and kept the music-label sales and distribution arms in a defensive posture all year.

But thanks to the cost-cutting measures and store closings that music merchandisers implemented in 2001, 2002 turned out to be the slowest of the past three years with regard to consolidation—although all sectors still hear its drumbeat and fear even more fallout in 2003. As it is, there were two mergers during the year, with four chains

shape early in the year and was agreed upon in April. It was delayed time and time again, leaving music suppliers with their hearts in their mouths.

When the deal closed Oct. 11, it triggered a refinancing that saw the chain receiving a new \$110 million revolver from CIT Group Business Credit, of which only \$75 million was subscribed and available Oct. 31.

Along the way, Tower laid off hundreds of employees, closed stores, pulled back from the international arena, and changed the face of senior management. To make room for interim CEO Betsy Burton, Russ Solomon gave up the chairman chair to become chairman emeritus, and Mike Solomon became chairman. But longtime Tower executives Stan Goman (executive VP/COO) and Dee Searson (senior VP/COO) exited, as did Ron Nugent (chief marketing officer) and Terri Williams (VP of advertising).

In other changes at retail, longtime Tower rival HMV had a management shake-up in North America, with Pete Luckhurst leaving the chain. He was replaced by Chris Walker, who retained his responsibilities for the Asia-Pacific region as well.

During the year, the Wiz also implemented a turnaround, bringing in a new management team of former Hollywood Video head Jeff Yapp as president and former Trans World Entertainment senior executive Laurie Clark as executive VP in December 2001 and January 2002, respectively. But the two clashed and Clark left, leaving Yapp to author a restructuring that saw the chain close 26 of its 43 stores, leaving it with 17.

Early in the year, National Record Mart completed its liquidation as mandated in 2001 by a bankruptcy court, with only six stores being sold

THE TOP STORIES

- Tower Records finally sells off its Japanese chain to gain a refinancing deal.
- EMI Music Distribution and WEA both restructure and get new leaders in Phil Quartararo and Jim Caprio.
- Central South and Value Music merge, creating a 125-store chain and \$140 million in annual revenue.
- Sony Music Entertainment and Warner Music Group sell an 85% interest in Columbia House to the Blackstone Group.
- The Alliance Entertainment Corp./Liquid Audio merge is defeated by shareholders.

to Trans World and the remainder being shuttered. Speaking of liquidations, Harmony House, one of the

Kmart also filed Chapter 11, but the major music suppliers dodged a bullet when the Handlen Co. was named as a critical supplier by the bankruptcy court and received full payment. As it was, the Troy, Mich.-based discounter said it would close 284 stores, and music suppliers remain on the hook at year-end as they wait to see if the chain can pull off a restructuring or if it will be liquidated.

In 2002, Best Buy continued to put its stamp on Musicland, changing the On Cue chain to the Sam Goody logo and announcing in September that it would combine the operations of Musicland and the Best Buy music and video team under Musicland chain president Kevin Freeland. In December, Best Buy said Musicland was still experiencing trouble and hinted that it planned a large scale of store closures. But Trans World

November, Southwest Wholesale appeared to be on the ropes, implementing a layoff and asking for time to make product payments. In response to the weakness in the one-stop sector, Universal Music & Video Distribution continued to whittle down the number of one-stops it would do business with, cutting off about 20. It sent out an enforceable agreement in December, calling on remaining one-stops to abide by its policies or face termination from doing business with the major.

The biggest one-stop, Alliance Entertainment Corp., appeared to have a banner year, growing by leaps



RUSS SOLOMON

becoming two; Harmony House becoming all but liquidated, going from 21 stores to two; and two more large one-stop shuttering.

The biggest story of 2002 was Tower Records' struggle to turn itself around. The West Sacramento, Calif.-based company began implementing a restructuring in 2001 and spent most of the year struggling to stave off bankruptcy and restructure its balance sheet, giving music suppliers large and small many a sleepless night along the way. The linchpin of the restructuring was the sale of its Japanese chain to Nikko Principal Investment. Although the deal took

★ 2002 IN REVIEW ★

oldest chains in the U.S., was liquidated by Bill Thom, who closed 19 of its 21 stores. Similarly, the Record Express was also liquidated during the year; by press time, owner Bob Hoyt had shuttered 14 of its 16 outlets.

Meanwhile, Sound Shop and Value Music combined operations to achieve operating efficiencies that will enable the merged chain to remain profitable in the tough economic environment. The year-long negotiations created a 125-store chain that is expected to achieve annual revenue of about \$140 million. With the same motives, Compact Disc World and Streetside merged to become a 19-unit chain. But the merger of the financially troubled Djangos and CD Warehouse fell through, and Djangos followed CD Warehouse into Chapter 11.

Entertainment continued to position itself as a survivor by rolling out a kiosk sampling system that enabled customers to sample any title in the store.

At year-end, the main worry for music suppliers was the Warehouse chain. In 2002, its performance continued to deteriorate as its losses piled up. A new management team was brought on board: Jerry Comstock came on in June as CEO, resulting in president Larry Ganes stepping down and leaving the chain. At year-end, the chain was said to be involved in negotiations for a new revolving credit facility.

Music Network was another chain that experienced difficulties, but after missing payments to the majors in May, it put together a plan to pay down balances by closing its one-stop operation and returning product.

Elsewhere in the one-stop sector, MCM shuttered its doors in July. In



JERRY COMSTOCK

and bounds in the wake of Valley Media's demise, despite the fact that its attempted acquisition of Liquid Audio fell through because of resistance from shareholders of the digital distributor. Elsewhere online, Amazon.com continued its dominance through its turn-key solution that saw it take over the operation of the online stores of Target and CDnow.

In direct marketing, the record-book business experienced a big change when the Blackstone Group acquired 85% of Columbia House from Sony Music Entertainment and the Warner Music Group, which jointly retained a 15% stake.

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MERCHANTS & MARKETING

Declarations Of Independents..

by Chris Morris

★ 2002 IN REVIEW ★

WRAPPING IT UP: In the final analysis, almost incredibly, the independent side of the music business may have represented a sole slim shaft of light in a predominantly dark year.

As we noted in a page 1 story in October, even as the industry reeled through the most cataclysmic year in decades, certain indie distributors reported that their sales were up, in some cases by as much as 25%. The rise was attributed to a variety of factors: The spread of some strong labels to new companies as consolidation continued on the indie side, the arrival at indie labels of commercially proven major-label acts shaken out of their former homes, and the indies' relative imperviousness to the erosion wrought by file-sharing and CD burning.

However, like everyone else in the game, the indies felt the ground shifting beneath their feet in 2002. While there wasn't a major catastrophe comparable to the 2001 collapse of wholesaler Valley Media and its distribution arm DNA with which to contend, most observers confronted an uncertain landscape.

As the year dawned, the indies appeared unsettled, with the major-owned independents in particular the subject of widespread rumors. Some of the chatter was dispelled in the ensuing months, as Sony—which took back 100% ownership of indie RED Distribution in '01, after Edul Music proved unable to pay up the full purchase price for the distributor—laid to rest widespread speculation that RED was again on the block.

Virtually every other indie distributor was the subject of street talk about closures, mergers, or acquisitions throughout the course of the year. However, as 2002 drew to a close, the much-vaunted shakeout had not occurred.

Still, some of the news reflected the downturn of the music economy: One of the most startling changes took place at Bayside Distribution, the sister company of fiscally troubled retailer Tower Records. Late in the year, several longtime Tower executives were shown the door, including Bayside COO Mark Vidulich, a company veteran who had headed the distributor since its purchase by Tower in the early '90s. Vidulich was replaced by former

Tower senior VP of technology Bill Berman, with Bayside CFO Erik Grotte elevated to GM.

Other, smaller stories reflected hard times. In June, New York-based Proper Distribution closed. Minneapolis-based East Side Digital—the once-prolific label that was a linchpin of the REP Co., now Ryko Distribution, in its early days—cut its staff and release schedule to the bone.

As some companies fell by the wayside, others moved to expand their share of the business. RED opened a Canadian arm. Burnside Distribution in Portland, Ore., brought in additional staff to lengthen its national reach. Redeye Distribution in Graham, N.C., already the home of Yep Roc Records, established a second imprint, the Red-



eye Label, dedicated to regional product. The Beggars Group bought a 50% interest in indie-rock label Matador Records. And Rykodisc purchased Restless Records, reviving the long-running Los Angeles indie label after a protracted hiatus and installing former Restless head Joe Regis as president of the Ryko Label Group.

The generalized torpor within the business was palpable in March at the National Assn. of Recording Merchandisers convention, which was held for the first time in conjunction with the Assn. for Independent Music (AFIM) trade confab.

Figures for both AFIM's conference and trade show were down, unemployment industries roamed the lobby of the San Francisco Marriott in search of new situations, and predictions of gloom and doom hung in the air. (Two months after the AFIM show, the trade group's executive director Jeanne Oberstar stepped down for personal reasons after less than a year a service and was replaced by Courtney Profit.)

If the indies could draw any solace from these bleak 12 months, it was in the fact that the music they bring to the table maintains an appeal not reliant on the vicissitudes of mass-produced tastes. To be sure, the forces rattling the business this year affect the indies as much as they do the majors. But, as the upswing in sales in this sector suggests, the indies will prevail if they do business wisely and, more importantly, they continue to release music that people really want.

Retail Track



by Ed Christman

★ 2002 IN REVIEW ★

WHILE THE BEAT of consolidation among retailers and wholesalers may have slowed in 2002, major changes took place at some of the major distributors, as well as in the business trenches that shape issues and debate between the suppliers and music merchandisers.

First 2002 saw two new heads of distribution at the majors, with Phil Quartararo coming on board to head EMI Music Distribution (EMD). In replacing EMD president Richard Cottrell—who moved over to lead EMI's fight against global piracy—Quartararo was named executive VP of EMI Recorded Music North America. Prior to that, EMD experienced a downsizing that saw three sales offices close, the departure of longtime EMD executives Gene Rumsey (executive VP) and Jerry Blackendick (senior VP), and between 45 to 80 staffers being let go, all as part of a corporate restructuring that saw 1,800 people laid off worldwide at EMI.

In July, WEA underwent a management change, with Dave Mount retiring as chairman of WEA Inc. to be replaced by Jim Caparao, who was named CEO; he brought on board John Exelby as president. Earlier in the year, both were involved in an effort to launch Entertainment Distribution Inc., which was attempting to consolidate manufacturing and distribution fulfillment for the majors, but that effort failed.

In December, Caparao announced a restructuring of WEA, which will see its headquarters shift from Burbank, Calif., to New York and result in the closure of six of its sales offices and a downsizing of its staff that could result in as much as 20% of its 300 staffers leaving the company.

Sony Music Distribution (SMD) did some cost savings in August when it let go about 25 staffers from the field and closed two of its sales offices, converting them to storefront operations that housed only the sales and marketing manager, leaving the rest of the staff to work out of their homes in the San Francisco and Washington, D.C., regions.

Moving over to retail and label sales issues, the major issue of the year turned out to be pricing. Retailers and the labels both lowered their prices in order to compete with free, which is the price the consumer is paying—or rather, not paying—for music nowadays at CD burning and file sharing continue to erode album sales. In September a price war broke out at retail, with major hit titles now retail-

ing for \$9.99 (a good \$2 less than cost) at most discounters, which led many to lament that the industry ever gave in to the Federal Trade Commission for agreeing to eliminate minimum-advised-price policies in 2000, let alone the \$143 million the five majors agreed to pay to settle class-action lawsuits in 2001.

But CD burning and slowing sales led labels to a sea change in their thinking on pricing as labels reversed the trend toward the \$19.98 price level and instead used rebates and introduced special lower pricing for developing artists and catalog. After watching Universal Music & Video Distribution using rebates to stimulate catalog sales through its Flex pricing program, SMD and its labels used rebates to promote new releases like the *Orange Country* soundtrack and the X-ecutioners' *Built From Scratch* album. In May, all hell broke loose when albums from such acts as Ashanti, Vanessa Carlton, Naughty by Nature, and New Found Glory carried rebates, while P. Diddy remix album carried a 24% buy-in discount.

At year's end, Sony and Columbia kept sales of Bruce Springsteen's *The Rising* strong by offering back-to-back rebates on the album—the first one for \$3 and then one for about \$5.50—so that the set carried an effective wholesale cost of about \$6.50 for most of December into January 2003.

During the year, the super midline price of \$13.98 was introduced by SMD and BMG Distribution with WEA and EMD following suit. Similarly, at the National Assn. of Recording Merchandisers (NARM) con-fab, there was much talk of shorter albums, which would carry a lower list price, something that Sony followed up on. Meanwhile, the labels, led by Interscope with *The Eminem Show*, also started including DVDs and other special bonuses to justify higher list prices and even premium prices for special editions of big hit albums like *The Rising* and the Rolling Stones' *Porcy Licks*, which came out with a list price of \$24.98 and \$29.98, respectively.

The other hot issue during the year was exclusives. At the NARM convention in March the independents led the charge in fighting the label practice of favoring large discounters with superior versions of albums, with most labels privately agreeing to discontinue the practice. But in the closing months of 2002, the practice made a comeback, leaving traditional merchants gnashing their teeth.

AC, Elder Rock Acts Lead Online Sales

BY BRIAN GARRITY

NEW YORK—Titles from adult contemporary artists and older rock acts—a slate that includes Norah Jones, Josh Groban, and Paul McCartney—are setting the pace for online music sales during the holiday season, leading e-commerce merchants report.

Steve Stolder, managing editor of the amazon.com music site, says that its best-selling titles reflect the slightly older demographic of consumers shopping in its store. Best of collections from such acts as Elvis Presley, Elton John, U2, and the Rolling Stones are proving more popular at amazon.com than more teen-oriented rock and hip-hop.

"Rod Stewart is in our top 10; Paul McCartney is in our top 10. We tend to do better with that than with Eminem," Stolder says. "We always skew a little more mature."

Stolder adds that he expects younger shoppers to be more active on the site in the after-Christmas period, using store credit via gift certificates. Forrester has predicted that a shorter selling season this year could benefit online sales overall; however, that is not necessarily translating into more music sales. According to Internet research firm ComScore Networks, a recent study

found that music—unlike games and movies—did not rank among the fastest-growing e-commerce categories between Nov. 1 and Dec. 13.

Meanwhile, ComScore notes that with Christmas shopping deadlines looming, online spending throughout the rest of the season

will hinge on consumer confidence in the reliability of online retailers and their shipping carriers. ComScore VP Michelle David Adams says "it's certainly possible" that the shortened shopping season will increase heavier spending levels online closer to Christmas.

Executive Turntable

RETAIL: Keith Lombardi is named president/COO of C.F. Martin & Co. in Nazareth, Pa. He was managing partner of Crescent Asset Partners.

LICENSING: Douglas Schwalbe is named head of international sales and co-production for Classic Film. He also retains the title of CEO of Splendid Television. He is based in New York.

NEW MEDIA: Mark Belinsky is promoted to senior VP/GM of Macrovision in Santa Clara, Calif. He was senior VP of corporate strategy.

HOME VIDEO: Frank A. Wolbert is named senior VP of sales and marketing for ADV Films in Houston.

He was VP of marketing and business development for Advanced Marketing Services.

DISTRIBUTION: The Handleman Co. promotes Susan Singano, previously manager of budgeting and forecasting, to director of subsidiary finance; Anita Piccinini, previously senior financial analyst, to manager of budgeting and forecasting; and Thomas Treystyn, previously research statistician, to manager of statistical services.

The Handleman Co. also names Elizabeth Scavinsky as merchandise manager. She was business manager for GM Enterprise Customer Management. All employees are based in Troy, Mich.

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Majors Utilize The Net To Offer More Music, Promote New Albums

BY BRIAN GARRITY

NEW YORK—In the wake of the new-media shakeout of 2001—in which most of the companies operating in the digital-music sector either went belly up or were gobbled by larger rivals—the industry spent the bulk of 2002 laying the groundwork for the commercial online music business.

Much of that effort was centered on the brokering of licensing deals that allow digital-music services to

sell access to music both on a permanent basis via the sales of digital singles and on a conditional basis in the form of subscription packages in which consumers access content via on-demand streams and/or downloads that expire when a subscription is terminated.

Since their advent, the commercial digital-music services have come under criticism for their limited content and functionality. With

the new licensing deals, they are beginning to make headway in their attempts to build catalogs that can compete with unauthorized peer-to-peer (P2P) networks.

Toward that end, Universal Music Group (UMG), Warner Music Group (WMG), EMI Recorded Music, and BMG Entertainment launched expanded commercial download initiatives in the fall, bringing the number of tracks available for full ownership subscription to the digital form from each label into the tens of thousands. Tracks are available through such sites as bestbuy.com and mtv.com and typically cost 99 cents.



Such initiatives also underpin expanded content availability in subscription services, which now allow for portability through the sale of tracks as à la carte downloads. Those files then can be transferred to portable devices or burned to a blank CD. (Lack of portability has been a running complaint about commercial digital-music offerings since their debut.)

Meanwhile, after a year of negotiations to expand their major-label repertoire offerings, competing digital-music services Pressplay and MusicNet revealed in November that each is now fully cross-licensed to feature songs from all five majors. Pressplay—the subscription service from UMG and Sony Music Entertainment (SME)—announced a deal Nov. 13 with WMG to round out its major-label content offering. The following day, MusicNet—the service from WMG, BMG Entertainment, EMI Recorded Music, and Real Networks—revealed deals with remaining holdouts UMG and Sony.

THE FIRST IN LINE

Earlier in the year, Rhapsody—the subscription business from listen.com—became the first of the



digital services to offer a fully cross-licensed product. Other companies—ranging from FullAudio to Steamwaves—are still working toward offering services with content from all five majors.

EMI senior VP of new media Jay Samit told *Billboard* earlier this year that the addition of more content from the majors into the market is key to that development. He said, "If you ask consumers why they've so far tuned out [commercial services],

the major complaint is [that there is] not enough content."

BRINGING IN THE BIG NAMES

Record companies and service providers are making a big bet on content and easier portability rules will boost both a la carte sales and the subscription business.

That said, the size of catalog available for commercial distribution still pales in comparison with what file-swapping services offer for free. What's more, repertoire from some of the biggest acts—including WMG's Madonna and EMI's Radiohead and the Beatles—is not available for sale digitally.

But label representatives say the majors are making steady progress in getting top artists to participate in digital-distribution efforts. UMG late in the year announced an improved economic model for download royalties—including the elimination of certain standard deductions—to drive increased participation from its acts. MusicNet CEO Alan McGlade told *Billboard* in an earlier interview that how consumers will respond to such offerings will largely play out next year, noting, "The business hasn't really started yet. Next year will be the first year."

Indeed, development of the commercial digital-music market remains slow. All services have negligible customer bases at this point, and any real growth of note isn't expected to kick in until sometime in 2003. It also remains to be seen whether such services are com-

ing new technology from Macrovision.

The major labels and their parent companies also began laying the groundwork for exploiting future opportunities in wireless entertainment and related services in the U.S. SME acquired New York-based



wireless entertainment company Run Tunes and used the purchase to launch a division specifically focused on content and services for mobile phones and other devices.

"What we see going forward is really an explosion—in the U.S. and elsewhere—of new handsets and new technologies and new capabilities, which offer much richer promise in terms of the kinds of audio and imaging and other types of content that can be delivered to the phone," Thomas Gewecke, senior VP of Sony Music Digital Services, told *Billboard* earlier this year.

WMG, chasing a similar market, launched a new promotion and commerce service on AT&T's wireless services platform. And Moviso, a mobile-phone services business owned by Viendi Universal Net USA, launched a new prepaid debit card allowing consumers to buy ring tones, available at 7-Eleven convenience stores and Warehouse Music.

But with the for-pay music digital market still in the nascent phase, some of the biggest online success stories came through promotional programs.

FREQUENT LEAKS

Indeed, faced with frequent leaks of new music on P2P networks, the major labels stepped up their own use of the Internet to preview new releases in carefully orchestrated campaigns that began a buzz on the street date. No longer just the place to generate consumer interest in developing acts, the Internet in 2002 emerged as an outlet to unveil blockbuster fare that typically bowed at radio or MTV at the same time, or even before, traditional promotional channels. AOL Music, with its programs for audio singles (First Listen) and videos (First View), generated traffic that sometimes climbed into the millions daily. Yahoo's Launch, Microsoft's MSN, and MTV/VH1 have been pursuing similar initiatives.

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pulling enough to draw consumers away from P2P networks.

THE PIRACY PROBLEM

Anti-piracy efforts by the recording industry during the past year have focused on shuttering the most popular services through copyright-infringement lawsuits. Industry targets in 2002 ranged from file-swapping services like Audiogalaxy, Aimster, and Kazaa to Internet service providers.

2002 also proved to be another period of turmoil for long-term industry anti-piracy target Napster. The service's lawsuit against the swapper came to a close earlier in the year after Napster filed for bankruptcy. CD-burning software maker Roxio then entered into a deal to acquire the assets of the company after an earlier agreement between the two parties over a primary financial backer Bertelsmann fell apart.

Elsewhere on the anti-piracy front, the majors moved to further their experiments with CD copy-protection, with widespread deployment in Europe and Asia. Those efforts figure to step up in the U.S. in 2003, led by

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North America Gets Its First SACD Plant

BY CHRISTOPHER WALSH

Crest National, a media company providing film, video, audio, and replicating services, became the first North American manufacturer of the

only took place at Sonopress in Germany. "That's been a major driving force behind really moving this format," Crest National president Ron Stein says, "which I think everyone acknowledges is spectacular and in all likelihood the next major audio format, but it really took a catalyst like that to get everything rolling. The backwards compatibility is really what

made it enticing to us and made us believe that this is going to be embraced by the consumer marketplace."

Crest's hybrid SACD capacity is currently 3 million units per year, Stein says, though that number will be significantly greater once the replicator's production infrastructure is fully in place.



SUPER AUDIO CD

hybrid Super Audio CD (SACD) this month, commencing production at its Hollywood facility.

The Sony/Philips-developed SACD is based on the Direct Stream Digital system, a one-bit recording process using a sampling rate of 2.8224 megahertz, which results in far greater resolution than the standard CD. While almost 1,000 titles are available on the format worldwide, only the dual-layer hybrid SACD is both forward- and backward-compatible, allowing playback on standard CD players as well as SACD players.

The Aug. 27 release of the Rolling Stones Remastered series of 22 titles on hybrid SACD was primarily responsible for increased production requirements, which until this month

AOL Begins MusicNet Tests

Full Deployment Expected In First-Quarter 2003

BY BRIAN GARRITY

NEW YORK—America Online has quietly begun testing its version of the MusicNet subscription service among a limited group of users. Full commercial deployment of the offering is expected during first-quarter 2003, the company says.

By launching a MusicNet beta trial, AOL is technically fulfilling its previously announced plan to bow the service by the end of 2002. Testing began Nov. 25.

AOL has run trials of other prototypes of MusicNet in the past,

but to date the company has held off from launching the service on a wide-scale basis, citing concerns about its commercial readiness. Those reservations may have been allayed in the wake of MusicNet's announcement last month that it now has material from all five major labels. The service—controlled by Warner Music Group, BMG Entertainment, EMI Recorded Music, and RealNetworks—signed content-licensing deals with Universal Music Group and Sony Music Entertainment Nov. 14.

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Sales data compiled by Nielsen

LAST WEEK		TITLE	DISTRIBUTING LABEL & NUMBER	WEEKS AT NO. 1	1992	1993	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021	2022	2023	2024	2025	2026	2027	2028	2029	2030	2031	2032	2033	2034	2035	2036	2037	2038	2039	2040	2041	2042	2043	2044	2045	2046	2047	2048	2049	2050	2051	2052	2053	2054	2055	2056	2057	2058	2059	2060	2061	2062	2063	2064	2065	2066	2067	2068	2069	2070	2071	2072	2073	2074	2075	2076	2077	2078	2079	2080	2081	2082	2083	2084	2085	2086	2087	2088	2089	2090	2091	2092	2093	2094	2095	2096	2097	2098	2099	2100	2101	2102	2103	2104	2105	2106	2107	2108	2109	2110	2111	2112	2113	2114	2115	2116	2117	2118	2119	2120	2121	2122	2123	2124	2125	2126	2127	2128	2129	2130	2131	2132	2133	2134	2135	2136	2137	2138	2139	2140	2141	2142	2143	2144	2145	2146	2147	2148	2149	2150	2151	2152	2153	2154	2155	2156	2157	2158	2159	2160	2161	2162	2163	2164	2165	2166	2167	2168	2169	2170	2171	2172	2173	2174	2175	2176	2177	2178	2179	2180	2181	2182	2183	2184	2185	2186	2187	2188	2189	2190	2191	2192	2193	2194	2195	2196	2197	2198	2199	2200	2201	2202	2203	2204	2205	2206	2207	2208	2209	2210	2211	2212	2213	2214	2215	2216	2217	2218	2219	2220	2221	2222	2223	2224	2225	2226	2227	2228	2229	2230	2231	2232	2233	2234	2235	2236	2237	2238	2239	2240	2241	2242	2243	2244	2245	2246	2247	2248	2249	2250	2251	2252	2253	2254	2255	2256	2257	2258	2259	2260	2261	2262	2263	2264	2265	2266	2267	2268	2269	2270	2271	2272	2273	2274	2275	2276	2277	2278	2279	2280	2281	2282	2283	2284	2285	2286	2287	2288	2289	2290	2291	2292	2293	2294	2295	2296	2297	2298	2299	2300	2301	2302	2303	2304	2305	2306	2307	2308	2309	2310	2311	2312	2313	2314	2315	2316	2317	2318	2319	2320	2321	2322	2323	2324	2325	2326	2327	2328	2329	2330	2331	2332	2333	2334	2335	2336	2337	2338	2339	2340	2341	2342	2343	2344	2345	2346	2347	2348	2349	2350	2351	2352	2353	2354	2355	2356	2357	2358	2359	2360	2361	2362	2363	2364	2365	2366	2367	2368	2369	2370	2371	2372	2373	2374	2375	2376	2377	2378	2379	2380	2381	2382	2383	2384	2385	2386	2387	2388	2389	2390	2391	2392	2393	2394	2395	2396	2397	2398	2399	2400	2401	2402	2403	2404	2405	2406	2407	2408	2409	2410	2411	2412	2413	2414	2415	2416	2417	2418	2419	2420	2421	2422	2423	2424	2425	2426	2427	2428	2429	2430	2431	2432	2433	2434	2435	2436	2437	2438	2439	2440	2441	2442	2443	2444	2445	2446	2447	2448	2449	2450	2451	2452	2453	2454	2455	2456	2457	2458	2459	2460	2461	2462	2463	2464	2465	2466	2467	2468	2469	2470	2471	2472	2473	2474	2475	2476	2477	2478	2479	2480	2481	2482	2483	2484	2485	2486	2487	2488	2489	2490	2491	2492	2493	2494	2495	2496	2497	2498	2499	2500	2501	2502	2503	2504	2505	2506	2507	2508	2509	2510	2511	2512	2513	2514	2515	2516	2517	2518	2519	2520	2521	2522	2523	2524	2525	2526	2527	2528	2529	2530	2531	2532	2533	2534	2535	2536	2537	2538	2539	2540	2541	2542	2543	2544	2545	2546	2547	2548	2549	2550	2551	2552	2553	2554	2555	2556	2557	2558	2559	2560	2561	2562	2563	2564	2565	2566	2567	2568	2569	2570	2571	2572	2573	2574	2575	2576	2577	2578	2579	2580	2581	2582	2583	2584	2585	2586	2587	2588	2589	2590	2591	2592	2593	2594	2595	2596	2597	2598	2599	2600	2601	2602	2603	2604	2605	2606	2607	2608	2609	2610	2611	2612	2613	2614	2615	2616	2617	2618	2619	2620	2621	2622	2623	2624	2625	2626	2627	2628	2629	2630	2631	2632	2633	2634	2635	2636	2637	2638	2639	2640	2641	2642	2643	2644	2645	2646	2647	2648	2649	2650	2651	2652	2653	2654	2655	2656	2657	2658	2659	2660	2661	2662	2663	2664	2665	2666	2667	2668	2669	2670	2671	2672	2673	2674	2675	2676	2677	2678	2679	2680	2681	2682	2683	2684	2685	2686	2687	2688	2689	2690	2691	2692	2693	2694	2695	2696	2697	2698	2699	2700	2701	2702	2703	2704	2705	2706	2707	2708	2709	2710	2711	2712	2713	2714	2715	2716	2717	2718	2719	2720	2721	2722	2723	2724	2725	2726	2727	2728	2729	2730	2731	2732	2733	2734	2735	2736	2737	2738	2739	2740	2741	2742	2743	2744	2745	2746	2747	2748	2749	2750	2751	2752	2753	2754	2755	2756	2757	2758	2759	2760	2761	2762	2763	2764	2765	2766	2767	2768	2769	2770	2771	2772	2773	2774	2775	2776	2777	2778	2779	2780	2781	2782	2783	2784	2785	2786	2787	2788	2789	2790	2791	2792	2793	2794	2795	2796	2797	2798	2799	2800	2801	2802	2803	2804	2805	2806	2807	2808	2809	2810	2811	2812	2813	2814	2815	2816	2817	2818	2819	2820	2821	2822	2823	2824	2825	2826	2827	2828	2829	2830	2831	2832	2833	2834	2835	2836	2837	2838	2839	2840	2841	2842	2843	2844	2845	2846	2847	2848	2849	2850	2851	2852	2853	2854	2855	2856	2857	2858	2859	2860	2861	2862	2863	2864	2865	2866	2867	2868	2869	2870	2871	2872	2873	2874	2875	2876	2877	2878	2879	2880	2881	2882	2883	2884	2885	2886	2887	2888	2889	2890	2891	2892	2893	2894	2895	2896	2897	2898	2899	2900	2901	2902	2903	2904	2905	2906	2907	2908	2909	2910	2911	2912	2913	2914	2915	2916	2917	2918	2919	2920	2921	2922	2923	2924	2925	2926	2927	2928	2929	2930	2931	2932	2933	2934	2935	2936	2937	2938	2939	2940	2941	2942	2943	2944	2945	2946	2947	2948	2949	2950	2951	2952	2953	2954	2955	2956	2957	2958	2959	2960	2961	2962	2963	2964	2965	2966	2967	2968	2969	2970	2971	2972	2973	2974	2975	2976	2977	2978	2979	2980	2981	2982	2983	2984	2985	2986	2987	2988	2989	2990	299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| 1 | 1 | MARY KATE & ASHLEY: WHEN IN ROME | WALT DISNEY RECORDS 49802 1996 | 2 Weeks At Number 1 | 2002 | 19 95 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
DECEMBER 28
2002 **Billboard** RECREATIONAL SPORTS™Sales data compiled by NPD[illegible]DECEMBER 28 2002 **Billboard** **HEALTH & FITNESS™**

Sales data compiled by Nielsen

LAST NAME	FIRST NAME	VIDEO/CASSET	PRICE
TITLE		PROGRAM SUGAR & NUMMER	
NUMBER 1		20 Weeks At Number 1	
1	DANIEL'S DANCE GROOVES	15747 MAJOR BLUES TAPES	\$1.99
2	METHOD ALL IN THE NAME	15748 MAJOR BLUES TAPES	\$1.99
3	THE METHOD PEOPLE TANGENT PRINCIPLE	15749 MAJOR BLUES TAPES	\$1.99
4	LESLIE SANCHEZ HOW CALIFORNIA GROWS	15750 MAJOR BLUES TAPES	\$1.99
5	LESLIE SANCHEZ SUPER FIVE	15751 MAJOR BLUES TAPES	\$1.99
6	LESLIE SANCHEZ A LOT OF GET STUFFED	15752 MAJOR BLUES TAPES	\$1.99
7	THE METHOD PEOPLE PRECISION	15753 MAJOR BLUES TAPES	\$1.99
8	GENE ASHBY TAP WITHOUT BEING IN THE WORK OF AN PLATE	15754 MAJOR BLUES TAPES	\$1.99
9	THE FIVE DANCE	15755 MAJOR BLUES TAPES	\$1.99
10	PIATEA FOUR TWO PUNCH	15756 MAJOR BLUES TAPES	\$1.99
11	PIATEA FOUR BECOMING THE TRICK	15757 MAJOR BLUES TAPES	\$1.99
12	PIATEA FOUR BECOMING THE TRICK	15758 MAJOR BLUES TAPES	\$1.99
13	PIATEA FOUR BECOMING THE TRICK	15759 MAJOR BLUES TAPES	\$1.99
14	THE CRUISE THE JEWELRY MOVING	15760 MAJOR BLUES TAPES	\$1.99
15	THE CRUISE THE JEWELRY MOVING	15761 MAJOR BLUES TAPES	\$1.99
16	THE CRUISE THE JEWELRY MOVING	15762 MAJOR BLUES TAPES	\$1.99
17	THE CRUISE THE JEWELRY MOVING	15763 MAJOR BLUES TAPES	\$1.99
18	THE CRUISE THE JEWELRY MOVING	15764 MAJOR BLUES TAPES	\$1.99
19	THE CRUISE THE JEWELRY MOVING	15765 MAJOR BLUES TAPES	\$1.99
20	THE CRUISE THE JEWELRY MOVING	15766 MAJOR BLUES TAPES	\$1.99
21	THE CRUISE THE JEWELRY MOVING	15767 MAJOR BLUES TAPES	\$1.99
22	THE CRUISE THE JEWELRY MOVING	15768 MAJOR BLUES TAPES	\$1.99
23	THE CRUISE THE JEWELRY MOVING	15769 MAJOR BLUES TAPES	\$1.99
24	THE CRUISE THE JEWELRY MOVING	15770 MAJOR BLUES TAPES	\$1.99
25	THE CRUISE THE JEWELRY MOVING	15771 MAJOR BLUES TAPES	\$1.99
26	THE CRUISE THE JEWELRY MOVING	15772 MAJOR BLUES TAPES	\$1.99
27	THE CRUISE THE JEWELRY MOVING	15773 MAJOR BLUES TAPES	\$1.99
28	THE CRUISE THE JEWELRY MOVING	15774 MAJOR BLUES TAPES	\$1.99
29	THE CRUISE THE JEWELRY MOVING	15775 MAJOR BLUES TAPES	\$1.99
30	THE CRUISE THE JEWELRY MOVING	15776 MAJOR BLUES TAPES	\$1.99
31	THE CRUISE THE JEWELRY MOVING	15777 MAJOR BLUES TAPES	\$1.99
32	THE CRUISE THE JEWELRY MOVING	15778 MAJOR BLUES TAPES	\$1.99
33	THE CRUISE THE JEWELRY MOVING	15779 MAJOR BLUES TAPES	\$1.99
34	THE CRUISE THE JEWELRY MOVING	15780 MAJOR BLUES TAPES	\$1.99
35	THE CRUISE THE JEWELRY MOVING	15781 MAJOR BLUES TAPES	\$1.99
36	THE CRUISE THE JEWELRY MOVING	15782 MAJOR BLUES TAPES	\$1.99
37	THE CRUISE THE JEWELRY MOVING	15783 MAJOR BLUES TAPES	\$1.99
38	THE CRUISE THE JEWELRY MOVING	15784 MAJOR BLUES TAPES	\$1.99
39	THE CRUISE THE JEWELRY MOVING	15785 MAJOR BLUES TAPES	\$1.99
40	THE CRUISE THE JEWELRY MOVING	15786 MAJOR BLUES TAPES	\$1.99
41	THE CRUISE THE JEWELRY MOVING	15787 MAJOR BLUES TAPES	\$1.99
42	THE CRUISE THE JEWELRY MOVING	15788 MAJOR BLUES TAPES	\$1.99
43	THE CRUISE THE JEWELRY MOVING	15789 MAJOR BLUES TAPES	\$1.99
44	THE CRUISE THE JEWELRY MOVING	15790 MAJOR BLUES TAPES	\$1.99
45	THE CRUISE THE JEWELRY MOVING	15791 MAJOR BLUES TAPES	\$1.99
46	THE CRUISE THE JEWELRY MOVING	15792 MAJOR BLUES TAPES	\$1.99
47	THE CRUISE THE JEWELRY MOVING	15793 MAJOR BLUES TAPES	\$1.99
48	THE CRUISE THE JEWELRY MOVING	15794 MAJOR BLUES TAPES	\$1.99
49	THE CRUISE THE JEWELRY MOVING	15795 MAJOR BLUES TAPES	\$1.99
50	THE CRUISE THE JEWELRY MOVING	15796 MAJOR BLUES TAPES	\$1.99
51	THE CRUISE THE JEWELRY MOVING	15797 MAJOR BLUES TAPES	\$1.99
52	THE CRUISE THE JEWELRY MOVING	15798 MAJOR BLUES TAPES	\$1.99
53	THE CRUISE THE JEWELRY MOVING	15799 MAJOR BLUES TAPES	\$1.99
54	THE CRUISE THE JEWELRY MOVING	15800 MAJOR BLUES TAPES	\$1.99
55	THE CRUISE THE JEWELRY MOVING	15801 MAJOR BLUES TAPES	\$1.99
56	THE CRUISE THE JEWELRY MOVING	15802 MAJOR BLUES TAPES	\$1.99
57	THE CRUISE THE JEWELRY MOVING	15803 MAJOR BLUES TAPES	\$1.99
58	THE CRUISE THE JEWELRY MOVING	15804 MAJOR BLUES TAPES	\$1.99
59	THE CRUISE THE JEWELRY MOVING	15805 MAJOR BLUES TAPES	\$1.99
60	THE CRUISE THE JEWELRY MOVING	15806 MAJOR BLUES TAPES	\$1.99
61	THE CRUISE THE JEWELRY MOVING	15807 MAJOR BLUES TAPES	\$1.99
62	THE CRUISE THE JEWELRY MOVING	15808 MAJOR BLUES TAPES	\$1.99
63	THE CRUISE THE JEWELRY MOVING	15809 MAJOR BLUES TAPES	\$1.99
64	THE CRUISE THE JEWELRY MOVING	15810 MAJOR BLUES TAPES	\$1.99
65	THE CRUISE THE JEWELRY MOVING	15811 MAJOR BLUES TAPES	\$1.99
66	THE CRUISE THE JEWELRY MOVING	15812 MAJOR BLUES TAPES	\$1.99
67	THE CRUISE THE JEWELRY MOVING	15813 MAJOR BLUES TAPES	\$1.99
68	THE CRUISE THE JEWELRY MOVING	15814 MAJOR BLUES TAPES	\$1.99
69	THE CRUISE THE JEWELRY MOVING	15815 MAJOR BLUES TAPES	\$1.99
70	THE CRUISE THE JEWELRY MOVING	15816 MAJOR BLUES TAPES	\$1.99
71	THE CRUISE THE JEWELRY MOVING	15817 MAJOR BLUES TAPES	\$1.99
72	THE CRUISE THE JEWELRY MOVING	15818 MAJOR BLUES TAPES	\$1.99
73	THE CRUISE THE JEWELRY MOVING	15819 MAJOR BLUES TAPES	\$1.99
74	THE CRUISE THE JEWELRY MOVING	15820 MAJOR BLUES TAPES	\$1.99
75	THE CRUISE THE JEWELRY MOVING	15821 MAJOR BLUES TAPES	\$1.99
76	THE CRUISE THE JEWELRY MOVING	15822 MAJOR BLUES TAPES	\$1.99
77	THE CRUISE THE JEWELRY MOVING	15823 MAJOR BLUES TAPES	\$1.99
78	THE CRUISE THE JEWELRY MOVING	15824 MAJOR BLUES TAPES	\$1.99
79	THE CRUISE THE JEWELRY MOVING	15825 MAJOR BLUES TAPES	\$1.99
80	THE CRUISE THE JEWELRY MOVING	15826 MAJOR BLUES TAPES	\$1.99
81	THE CRUISE THE JEWELRY MOVING	15827 MAJOR BLUES TAPES	\$1.99
82	THE CRUISE THE JEWELRY MOVING	15828 MAJOR BLUES TAPES	\$1.99
83	THE CRUISE THE JEWELRY MOVING	15829 MAJOR BLUES TAPES	\$1.99
84	THE CRUISE THE JEWELRY MOVING	15830 MAJOR BLUES TAPES	\$1.99
85	THE CRUISE THE JEWELRY MOVING	15831 MAJOR BLUES TAPES	\$1.99
86	THE CRUISE THE JEWELRY MOVING	15832 MAJOR BLUES TAPES	\$1.99
87	THE CRUISE THE JEWELRY MOVING	15833 MAJOR BLUES TAPES	\$1.99
88	THE CRUISE THE JEWELRY MOVING	15834 MAJOR BLUES TAPES	\$1.99
89	THE CRUISE THE JEWELRY MOVING	15835 MAJOR BLUES TAPES	\$1.99
90	THE CRUISE THE JEWELRY MOVING	15836 MAJOR BLUES TAPES	\$1.99
91	THE CRUISE THE JEWELRY MOVING	15837 MAJOR BLUES TAPES	\$1.99
92	THE CRUISE THE JEWELRY MOVING	15838 MAJOR BLUES TAPES	\$1.99
93	THE CRUISE THE JEWELRY MOVING	15839 MAJOR BLUES TAPES	\$1.99
94	THE CRUISE THE JEWELRY MOVING	15840 MAJOR BLUES TAPES	\$1.99
95	THE CRUISE THE JEWELRY MOVING	15841 MAJOR BLUES TAPES	\$1.99
96	THE CRUISE THE JEWELRY MOVING	15842 MAJOR BLUES TAPES	\$1.99
97	THE CRUISE THE JEWELRY MOVING	15843 MAJOR BLUES TAPES	\$1.99
98	THE CRUISE THE JEWELRY MOVING	15844 MAJOR BLUES TAPES	\$1.99
99	THE CRUISE THE JEWELRY MOVING	15845 MAJOR BLUES TAPES	\$1.99
100	THE CRUISE THE JEWELRY MOVING	15846 MAJOR BLUES TAPES	\$1.99

HOME VIDEO

'Krush Groove' Makes DVD Debut

BY RASHAUN HALL

With films like *8 Mile* (Universal) and *Barbershop* (MGM) recently topping the box office, hip-hop-inspired movies are proving hotter than ever (see Music & Showbiz, page 62). Many of these projects owe a debt of gratitude to the seminal *Krush Groove*, which Warner Home Video (WHV) is releasing Jan. 14, 2003 on DVD (\$19.98).

Originally released in 1985, *Krush Groove* tells the story of hip-hop manager/producer Russell Walker (Blair Underwood) and the ups and downs of his Krush Groove record label. Loose



and R&B superstars, including Run D.M.C., LL Cool J, Beastie Boys, New Edition, the Fat Boys, and Sheila E.

The DVD includes commentary from Schultz, Underwood, and *Source* magazine senior editor Brent Johnson; a theatrical trailer; a "Krus Groove" music video; and an unplugged, live version of Jimmy Jam & Terry Lewis' "Tender Love," which appeared on the soundtrack.

Krush Groove proved particularly memorable for Sheila E., who recalls the challenge of one of the film's scenes, in which she had to slay Joseph "Run" Simmons of Run-DM.C.: "The director pulled me over and said, 'I just want to let you know that when you do this it's going to be real. I'm not going to let him know that you're doing this. So, go for it.' When I slapped him, I really slapped him. He jumped at me and clinched his fists like he was going to hit me, but we kept on shooting and when we cut, he apologized. He said, 'I'm sorry, Ms. E. I never really had a woman hit me like that.' He even broke into a sweat."

The legacy of the film also continues to surprise her. "We have this new generation of kids that are 20 years younger than me that are watching this film and are amazed by it," she says. "People come up to me now, and they quote my lines. Some of them are really young—9- and 12-year-olds."

According to WHV director marketing Scott Heffron, the company understands that this is niche release and plans to market the DVD accordingly.

Tower Records VP of video John Thrasher says, "It's an older title and it's one that fits our demographic, so we think it'll do OK. [The key for Warner] is to put it together in a marketing package around like titles, bringing up that type of title awareness as a catalog item to the public's eye."

DECEMBER 28, 2002 **Billboard** **TOP MUSIC VIDEOS**™Sales data compiled by Nielsen

LAST	TITLE LABEL / DISTRIBUTING LABEL & NUMBER	Principal Performers	DATE OF RELEASE
1	 NUMBER 1 1021 2 Weeks At Number 1	Josh Groban	27/08 CD/DVD
2	BACK IN THE U.S.-LIVE 2002 2002, VIDEO 7506	Paul McCartney	19/08/24 DVD
3	THE BEST OF 1990-2000 1025000 VIDEO/ANALOG, MUSIC & VIDEO DVD 0811	U2	12/05/95 RS
4	FEAST ON SCRAPS 000000 MUSIC VIDEO 4000	Alana Moussette	2/08 CD/DVD
5	LIVE AT FOLSOM FIELD, BOULDER, COLORADO 0000 VIDEO 0000	Dave Matthews Band	19/08/24 DVD
6	DISASTERS 00000000 VIDEO/ANALOG, MUSIC & VIDEO DVD 0000	Sly & the Family Stone	14/06/24 DVD
7	PULL OVER 00000000 MUSIC VIDEO/ANALOG, MUSIC & VIDEO DVD 0000	James Taylor	13/09/13 DVD
8	HILL FREEZES OVER 00000000 MUSIC VIDEO/ANALOG, MUSIC & VIDEO DVD 0000	Engels	24/06/24 DVD
9	LET FREEDOM RING 00000000 MUSIC VIDEO/ANALOG, MUSIC & VIDEO DVD 0000	90.1 Q103 Radio And The Vancouver Recs	28/05/21 CD
10	LIVE 00000000 VIDEO/ANALOG, MUSIC & VIDEO DVD 0000	Korn	18/05/24 RS
11	ONE MORE CAR, ONE MORE RIDE 00000000 MUSIC VIDEO/ANALOG, MUSIC & VIDEO DVD 0000	Eric Clapton	7/08 DVD
12	LIVE IN LAS VEGAS 00000000 MUSIC VIDEO/ANALOG, MUSIC & VIDEO DVD 0000	Phish	24/08 DVD
13	DEUS EX MACHINA 00000000 MUSIC VIDEO/ANALOG, MUSIC & VIDEO DVD 0000	90.1 Q103 Radio And The Vancouver Recs	28/05/21 CD
14	THE DANCE 00000000 MUSIC VIDEO/ANALOG, MUSIC & VIDEO DVD 0000	Flowerhead Mac	13/09/24 DVD
15	BLUE NILE AND LIVE AT THE GLE OF WOOD 00000000 MUSIC VIDEO/ANALOG, MUSIC & VIDEO DVD 0000	Jim Nantz	18/05 DVD
16	LIVE...AND ALONE 00000000 MUSIC VIDEO/ANALOG, MUSIC & VIDEO DVD 0000	Melissa Etheridge	18/08 DVD
17	WORSHIP 00000000 MUSIC VIDEO/ANALOG, MUSIC & VIDEO DVD 0000	Michael W. Smith	14/08/18 DVD
18	LIVE IN HAWAII 00000000 MUSIC VIDEO/ANALOG, MUSIC & VIDEO DVD 0000	Janet Jackson	19/06/24 DVD
19	A MOMENT LIKE THIS 00000000 MUSIC VIDEO/ANALOG, MUSIC & VIDEO DVD 0000	Kelly Clarkson	7/08 DVD
20	LIVE SWEET LURGE & PURGE 00000000 MUSIC VIDEO/ANALOG, MUSIC & VIDEO DVD 0000	The Cathedrals	08/09 DVD
21	BEST OF THE CATHEDRALS 00000000 MUSIC VIDEO/ANALOG, MUSIC & VIDEO DVD 0000	Metallica	29/06/24 DVD
22	SUPERNATURAL LIVE 00000000 MUSIC VIDEO/ANALOG, MUSIC & VIDEO DVD 0000	Santitas	13/05/24 CD
23	GLASS, GOD AND GOVERNMENT WORLD TOUR 00000000 MUSIC VIDEO/ANALOG, MUSIC & VIDEO DVD 0000	Marilyn Manson	13/06/24 DVD
24	ELVIS: THE GREAT PERFORMANCES BOX SET 00000000 MUSIC VIDEO/ANALOG, MUSIC & VIDEO DVD 0000	Elvis Presley	29/04/03 DVD
25	MORNING VIVE SESSIONS 00000000 MUSIC VIDEO/ANALOG, MUSIC & VIDEO DVD 0000	Incubus	14/08/18 DVD
26	JMIV UNPLUGGED: STAND 00000000 MUSIC VIDEO/ANALOG, MUSIC & VIDEO DVD 0000	Stand	24/09 DVD
27	SMY EAT WORLD EP 00000000 MUSIC VIDEO/ANALOG, MUSIC & VIDEO DVD 0000	Jimmie Eat World	7/08 DVD
28	GREATEST VIDEO HTS-VOL.1 00000000 MUSIC VIDEO/ANALOG, MUSIC & VIDEO DVD 0000	Cumun	24/09 DVD
29	LIVE FROM LAS VEGAS 00000000 MUSIC VIDEO/ANALOG, MUSIC & VIDEO DVD 0000	Britney Spears	19/06/24 DVD
30	ELEVATION TOUR 2001 00000000 MUSIC VIDEO/ANALOG, MUSIC & VIDEO DVD 0000	U2	18/06/22 DVD
31	LIVE 00000000 MUSIC VIDEO/ANALOG, MUSIC & VIDEO DVD 0000	Usher	13/06/24 DVD
32	LISTENER SUPPORTED 00000000 MUSIC VIDEO/ANALOG, MUSIC & VIDEO DVD 0000	Dave Matthews Band	19/06/24 DVD
33	BEAST OF SOULS 00000000 MUSIC VIDEO/ANALOG, MUSIC & VIDEO DVD 0000	David Siolele	24/08 DVD
34	LIVE FROM AUSTRALIA TOUR 00000000 MUSIC VIDEO/ANALOG, MUSIC & VIDEO DVD 0000	Shane Ray Hughes And The Blue Heavens	14/05/18 CD
35	LIVE IN NEW YORK CITY 00000000 MUSIC VIDEO/ANALOG, MUSIC & VIDEO DVD 0000	Beck Symington & The Street Band	18/06/28 DVD
36	ONE NIGHT ONLY 00000000 MUSIC VIDEO/ANALOG, MUSIC & VIDEO DVD 0000	Elton John	18/06/24 DVD
37	PLATINUM COLLECTION 00000000 MUSIC VIDEO/ANALOG, MUSIC & VIDEO DVD 0000	Shawn Taylor	24/08 DVD
38	ALL ACCESS EUROPE 00000000 MUSIC VIDEO/ANALOG, MUSIC & VIDEO DVD 0000	Enrique	13/06/24 DVD
39	LIVE FROM HONOLULU: JUNE 21-23 THE MUSIC RETINAL 00000000 MUSIC VIDEO/ANALOG, MUSIC & VIDEO DVD 0000	Widespread	15/06/28 DVD
40	LIVE AT THE HOUSE OF BLUES 00000000 MUSIC VIDEO/ANALOG, MUSIC & VIDEO DVD 0000	OK	14/06/13 DVD

● **IFPIA gold certification** for sale of 125,000 units or a dollar volume of \$5 million at retail for theatrically released programs; 25,000 units and \$1 million at suggested retail for nontheatrical sites. ● **IFPIA platinum certification** for sale of 250,000 units or a dollar volume of \$10 million at retail for theatrically released programs; or 50,000 units or \$2 million at suggested retail for nontheatrical sites. ©2002 VNU Business Media, Inc. and

Billboard TOP DVD SALES

DVD INFO		Sales data compiled by Nielsen VideoScan		Principal Performers		STATUS	PRICE
LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	WEEKS ON CHART	SALES	WEEKS ON CHART	PRICE	PRICE
		NUMBER 1		1 Week At Number 1			
1	1	LELO & STITCH WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 2000	1	21,950	1	21.95	PG
2	1	AUSTIN POWERS IN GOLDMEMBER (WIDESCREEN) NEW LINE HOME ENTERTAINMENT/NEW LINE VIDEO 800	1	20,950	1	20.95	PG-13
3	1	ICE AGE 20TH CENTURY FOX	1	20,950	1	20.95	PG
4	1	AUSTIN POWERS IN GOLDMEMBER (PAN & SCAN) NEW LINE HOME ENTERTAINMENT/NEW LINE VIDEO 800	1	20,950	1	20.95	PG-13
5	2	MEN IN BLACK II (WIDESCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 8000	2	20,950	2	20.95	PG-13
6	3	MEN IN BLACK II (PAN & SCAN) COLUMBIA TRISTAR HOME ENTERTAINMENT 8000	3	20,950	3	20.95	PG-13
7	2	SPIDER-MAN (WIDESCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 8000	2	20,950	2	20.95	PG-13
8	1	STAR WARS: EPISODE II-ATTACK OF THE CLONES (WIDESCREEN) 20TH CENTURY FOX	1	20,950	1	20.95	PG
9	11	THE LORD OF THE RINGS (SPECIAL EDITION-WIDESCREEN) NEW LINE HOME ENTERTAINMENT/NEW LINE VIDEO 800	11	20,950	11	20.95	PG-13
10	3	SPIDER-MAN (PAN & SCAN) COLUMBIA TRISTAR HOME ENTERTAINMENT 8000	3	20,950	3	20.95	PG-13
11	2	MONSTERS, INC. WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 2000	2	20,950	2	20.95	PG
12	10	STAR WARS: EPISODE II-ATTACK OF THE CLONES (PAN & SCAN) 20TH CENTURY FOX	10	20,950	10	20.95	PG
13	2	SPIRIT: STALLION OF THE CIMARRON (PAN & SCAN) PARAMOUNT HOME ENTERTAINMENT 8000	2	20,950	2	20.95	PG
14	12	REIGN OF FIRE TRISTAR HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 2000	12	20,950	12	20.95	PG-13
15	11	SPIRIT: STALLION OF THE CIMARRON (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 8000	11	20,950	11	20.95	PG
16	3	BAND OF BROTHERS HBO HOME VIDEO/WARNER HOME VIDEO 8000	3	20,950	3	20.95	NR
17	26	THE LORD OF THE RINGS (COLLECTOR'S GIFT SET) NEW LINE HOME ENTERTAINMENT/NEW LINE VIDEO 800	26	20,950	26	79.95	PG-13
18	14	SUM OF ALL FEARS PARAMOUNT HOME ENTERTAINMENT 8000	14	20,950	14	20.95	R
19	27	NATIONAL LAMPOON'S CHRISTMAS VACATION WARNER HOME VIDEO 1000	27	20,950	27	19.95	PG
20	8	BEAUTY AND THE BEAST (SPECIAL EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 2000	8	20,950	8	20.95	PG
21	1	MR. DEEDS (WIDESCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 8000	1	20,950	1	20.95	PG-17
22	1	AUSTIN POWERS 3-PACK NEW LINE HOME ENTERTAINMENT/NEW LINE VIDEO 800	1	20,950	1	69.95	PG-13
23	1	A CHRISTMAS STORY NEW LINE HOME ENTERTAINMENT/NEW LINE VIDEO 800	1	20,950	1	19.95	PG
24	39	IT'S A WONDERFUL LIFE ARTIST HOME ENTERTAINMENT 1000	39	20,950	39	24.95	NR
25	1	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING (WIDESCREEN) NEW LINE HOME ENTERTAINMENT/NEW LINE VIDEO 800	1	20,950	1	20.95	PG-13
26	1	E.T. THE EXTRA-TERRESTRIAL (WIDESCREEN) 20TH CENTURY FOX	1	20,950	1	20.95	PG
27	21	WHEN IN ROMEO DUALSTAR VIDEO/WARNER HOME VIDEO 2000	21	20,950	21	19.95	PG
28	1	WINDTALKERS NEW LINE HOME ENTERTAINMENT 8000	1	20,950	1	20.95	PG
29	1	WE WERE SOLDIERS PARAMOUNT HOME ENTERTAINMENT 8000	1	20,950	1	20.95	PG
30	1	DIVINE SECRETS OF THE YA-YA SISTERHOOD (WIDESCREEN) WARNER HOME VIDEO 2000	1	20,950	1	20.95	PG
31	16	UNDISPUTED NEW LINE HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 2000	16	20,950	16	20.95	PG
32	1	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING (PAN & SCAN) NEW LINE HOME ENTERTAINMENT/NEW LINE VIDEO 800	1	20,950	1	20.95	PG-13
33	1	AUSTIN POWERS: THE SPY WHO SHAGGED ME NEW LINE HOME ENTERTAINMENT/NEW LINE VIDEO 800	1	20,950	1	20.95	PG-13
34	1	DIRTY DANCING COLUMBIA TRISTAR HOME ENTERTAINMENT 8000	1	20,950	1	20.95	PG
35	34	MR. DEEDS (FULL SCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 8000	34	20,950	34	22.95	PG
36	29	HARRY POTTER AND THE SORCERER'S STONE (WIDESCREEN) WARNER HOME VIDEO 2000	29	20,950	29	20.95	PG
37	1	THE PRODUCERS PARAMOUNT HOME ENTERTAINMENT 8000	1	20,950	1	24.95	NR
38	32	HARRY POTTER AND THE SORCERER'S STONE (PAN & SCAN) WARNER HOME VIDEO 2000	32	20,950	32	20.95	PG
39	1	SCOOBY-DOO (PAN & SCAN) WARNER HOME VIDEO 2000	1	20,950	1	20.95	PG
40	1	THE SIMPSONS SEASON 2 BOX SET 20TH CENTURY FOX	1	20,950	1	49.95	NR

BILLBOARD DECEMBER 28, 2002

LAST WEEK	Sales data compiled by Nielsen VideoScan		Principal Performers	YEAR OF RELEASE	RATING	PRICE
	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	1 Week At Number 1				
1	LILO & STITCH WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 2988	Animated		2002	PG	24.95
2	ICE AGE FOX/20TH CENTURY FOX	Animated		2002	PG	24.95
3	AUSTIN POWERS IN GOLDMIDWINTER NEW LINE HOME ENTERTAINMENT/NEW LINE ENTERTAINMENT	Michael Myers		2002	PG-13	22.95
4	SPIRIT: STALLION OF THE CAMBRON DREAMWORKS HOME ENTERTAINMENT INC.	Animated		2002	G	24.95
5	MEN IN BLACK II SONY PICTURES HOME ENTERTAINMENT	Will Smith		2002	PG-13	24.95
6	SPIDER-MAN COLUMBIA TRISTAR HOME ENTERTAINMENT INC.	Tobey Maguire Kirsten Dunst		2002	PG-13	24.95
7	MONSTERS, INC. WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 2987	Duffy Gublya John Goodman		2001	G	24.99
8	STAR WARS: EPISODE II-ATTACK OF THE CLONES FOCUS FEATURES	Ewan McGregor Natalie Portman		2002	PG	24.95
9	MARY-KATE & ASHLEY: WHEN IN ROME NEW LINE HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 2986	Mary-Kate & Ashley Olsen		2001	G	19.95
10	RAPUNZEL WALT DISNEY HOME ENTERTAINMENT 2986	Animated		2002	NR	19.95
11	A VERY MERRY POOH YEAR WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 2984	Winnie the Pooh		2002	NR	22.99
12	SCOOBY-DOO WARNER BROS. VIDEO 2846	Fredde Pheggs Jr. Sara Michelle Geller		2002	PG	24.95
13	BEAUTY AND THE BEAST: THE ENCHANTED CHRISTMAS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 2979	Animated		2002	NR	22.99
14	IT'S A WONDERFUL LIFE WALT DISNEY HOME ENTERTAINMENT 2862	James Stewart Donna Reed		1946	NR	19.95
15	RUDOLPH THE RED-NOSED REINDEER NEW LINE HOME ENTERTAINMENT INC.	Animated		1964	NR	9.98
16	BEAUTY AND THE BEAST (SPECIAL EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 2980	Animated		1991	G	24.95
17	HARRY POTTER AND THE SORCERER'S STONE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 2983	Daniel Radcliffe Emma Watson		2001	PG	24.95
18	CHRISTMAS! WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 2988	Dora The Explorer		2002	NR	12.95
19	DARRIN'S DANCE GROOVES KIDZ VIDEO INC./KIDZ VIDEO INC.	Darlin' Hanson		2002	NR	14.98
20	HOW THE GRINCH STOLE CHRISTMAS UNIVERSAL STUDIOS HOME VIDEO INC.	Jim Carrey		2000	PG	24.95
21	E.T. THE EXTRA-TERRESTRIAL UNIVERSAL STUDIOS HOME VIDEO INC.	Henry Thomas Drew Barrymore		1982	PG	22.98
22	FRODO THE SNOWMAN WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 2985	Animated		1969	NR	9.98
23	MIL DEEDS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 2986	Adam Sandler Wilona Ryder		2002	PG-13	22.98
24	DIVINE SECRETS OF THE YA-YA SISTERHOOD WARNER BROS. VIDEO 2822	Sandra Bullock Ellen Barkin		2002	PG-13	22.98
25	THE SANTA CLAUSE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 2987	Tim Allen		1994	PG	14.95

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DECEMBER 23 2000 **Billboard** TOP VIDEO RENTALS

WEEK	LAST WEEK	RANK	TITLE LABEL/CISTRIBUTING LABEL AND NUMBER	Principal Performers	TIME
			NUMBER 1	1 Week At Number 1	
			AUSTIN POWERS IN GOLDBERBER <small>HOLLYWOOD VIDEO ENTERTAINMENT HOME VIDEO</small>	Michael Myers	PG-13
	1		MEN IN BLACK II <small>COLUMBIA TRISTAR HOME ENTERTAINMENT DVD</small>	Will Smith Tommy Lee Jones	PG-13
			LLO & STITCH <small>WARNER BROS. HOME ENTERTAINMENT COMPANY</small>	Animated	PG
	2		KAGE ACE <small>FORTYSEVEN</small>	Animated	PG
	6		REIGN OF FIRE <small>WARNER BROS. HOME ENTERTAINMENT DVD</small>	Matthew McConaughey Christian Bale	PG-13
	8		DIVINE SECRETS OF THE YA-YA SISTERHOOD <small>WARNER BROS. VHS DEBT</small>	Sandra Bullock Ellen Burstyn	PG-13
	9		MR. DEEDS <small>COLUMBIA TRISTAR HOME ENTERTAINMENT COMPANY</small>	Adam Sandler Winona Ryder	PG-13
	8		THE SUM OF ALL FEARS <small>WARNER BROS. VHS DEBT</small>	Eric Afflick Margaret Freeman	PG-13
			BAD COMPANY <small>UNIVERSAL HOME VIDEO/SONAR FILMS HOME ENTERTAINMENT DIVISION</small>	Anthony Hopkins Chris Rock	R
	13		UNDISPUTED <small>WARNER BROS. HOME ENTERTAINMENT/DOLBY DIGITAL HOME ENTERTAINMENT DIVISION</small>	Wesley Snipes Ving Rhames	R

* PGMA grade certification for a maximum of 75,000 units in a single volume or 80 million in total across weekly released programs, or a total of 250,000 units and \$4 million requested; rated for parental guidance. ** PGMA grade certification for a maximum of 100,000 units in a single volume or 120,000 units in total across weekly released programs.

2002: A Year Spent Coping With Economic Woes, New Technology

Myriad causes and conditions conspired to make 2002 a challenging year for commercial recording facilities.

The declining fortunes of major labels obviously had a direct impact. The overwhelming and accelerating pace of technology has allowed many audio professionals to work in owner-operated personal studios, a trend which itself is accelerating, according to the architects who specialize in studio design. That trend has made urgent the need for commercial facilities to integrate such "project studio" equipment—does that designation have meaning any more?—in ways that enable clients to seamlessly work in both environments, through dedicated digital audio workstation (DAW)—based

rooms and format transfer services. And the proliferation of the DAW as tape recorder, editor, and even console has forced large-format console manufacturers—traditionally the supplier of a studio's centerpiece—to likewise adapt their products in order to justify the investment such equipment represents, especially in an age of recession and tight production budgets.

The uncertainty that so defines our world is manifested in studios everywhere. "The studio business takes this year has been like just like the stock market," says Chris Stone, World Studio Group founder and co-founder, in 1968, of Record Plant Studios. "It's been up and down like a yo-yo. People talk about how they don't know from one week to the next whether they're going to be empty or full. I hear the same thing all over the world, literally. It really has become almost like a week-to-week business, with the very few exceptions of the people who have the long-term projects, which are so rare."

The unfortunate consequence of the frequent scarcity of recording projects was observed throughout the country, says Ellis Sorkin, owner/president of Los

Angeles-based Studio Referral Service, though more so in New York and Nashville than Los Angeles and Miami. "The volume of what's going on, especially in the lower upper-end—SSL-type rooms but not necessarily rooms that have I or K Series consoles—has dropped enough," Sorkin says, "so that there is rather

times a year. That hasn't happened more than once or twice this year."

IT'S NOT ALL BAD

Many studio owners offer a more upbeat assessment of 2002. A sampling: "We've definitely had an increase over last year," says Andrew Kautz of Emerald Sound Studios in Nashville, which has emerged from Chapter 11 reorganization,



by Christopher Walsh

Studio Monitor

★ 2002 IN REVIEW ★

initiated in 2001 following a severe downturn. "It's been an exciting process for us to analyze what we do and where we want to go. I got a lot more out of it because we had to, but it's also allowed us to be creative and think up new ideas."

New business, however, is down.

Kautz adds, often means extending the facility's services outside of the studio and into producer-owned, DAW-equipped studios. "What we see in the future is expanding our IT, computer, Internet, and other technology area. It's been looking at new things coming out of new technology. It's hard from a business standpoint because you have such an investment in bricks and mortar and gear, but business is changing and is going to continue to change."

"We had a very good year," says Jeff Greenberg of the Village in West Los Angeles, where a selective, two-year client—Guns N' Roses—supplemented an already busy schedule that included Red Hot Chili Peppers, Foo Fighters, Korn, Live, and Bush. "All I can say about the Village is it's been phenomenal."

"I feel optimistic about the next year," says Jennifer Rose of the Sound Kitchen in Franklin, Tenn., "but I also feel there are some changes coming. Budgets are getting tighter and more accounted for, and the signings of artists are getting less. We need to make sure we maintain our share of the market and stay competitive with producers who receive funds and want to make records in their basement."

Water Music in Hoboken, N.J., has long been an indie-rock music scene, and the signings of artists are getting less. We need to make sure we maintain our share of the market and stay competitive with producers who receive funds and want to make records in their basement."

most exhilarating years it's ever had.

"As the big companies take fewer chances because their numbers are down," Grenoble continues, "the indie community really steps up to the plate. When majors are down, they look at the numbers and adjust accordingly and wait for markets to bounce back before they open their purses and get aggressive. People—artists—don't lose their purses; they work on an emotional level. I think you're seeing a lot of independent artists saying, 'Screw uncertainty; we've got to make a record.' To put that in terms of sheer numbers, I don't think we've had an open day in December."

"I think rock companies are going back to more rootsy music," adds Paula Salvatore of the Hollywood, Calif.-based Capitol Studios, which she notes has recorded more album projects than usual in 2002. "We survive on dailies, too, because we do a lot of ads, and we've been doing a lot of 5.1 mixing—a lot of catalog can be mined for DVD projects. We've been consistent throughout the year."

GONE, BUT NOT FORGOTTEN

Lastly a thought for some departed friends. The year began, sadly, with the death of Mike Klein, an engineer, studio owner, and friend, Denny Purcell, long one of the industry's premier mastering engineers, passed away Aug. 22 in his Georgetown Masters facility in Nashville. On Oct. 27, Tom Dowd, Atlantic Records engineer/producer and later an independent producer, died at 77. The influence of his recordings will long be felt.

And throughout these last six months—but particularly as 2002 draws to a close—I think of *Billboard* editor-in-chief Timothy White, who passed away June 27. His enthusiasm and kindness were—and are still—an inspiration to all of my creative endeavors, musical and otherwise. I really miss him.

THE TOP STORIES

- Digidesign introduces Pro Tools HD, Mbox, and 002.
- Solid State Logic introduces the LX K Series console.
- Gavin Lurssen becomes the first mastering engineer to be recognized with a Grammy Award, for *O Brother, Where Art Thou?*
- The Rolling Stones Remastered series is released on hybrid Super Audio CD.
- Premier mastering engineer Doug Sax releases his first CD, *Erla 30 11 Hits*, featuring restored and remixed versions of the King's biggest songs, is released on CD and DVD-Audio.
- Engineer/producer Tom Dowd dies.



STONE

DECEMBER 28 2002 Billboard PRODUCTION CREDITS						
BILLBOARD'S NO. 1 SINGLES (DECEMBER 21, 2002)						
CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	DANCE/MASS SINGLES	
TITLE	LOSE YOURSELF Armin Producer (Loki)	WORK IT Missy "Misdemeanor" Eminem Timbaland (The Black Eyed Peas/Interscope)	WHO'S YOUR GADGET? Toby Keith J. Simon T. Keith (DreamWorks)	WHEN I'M GONE 2 Doors Down R. Parosher (Loudwire/Universal)	GE ANDER DAY Madonna Madonna, Minnow (Warner Bros.)	
RECORDING STUDIO(S) (Engineer)	SI SOUND (London, MI) Steven King, Michael Strang Jr.	MT FACILITY CENTER (Miami, FL) Carlito "El Lano" Roderys, Sensory Jimmy B	HT FACILITY CENTER (Miami, FL) Julian King	LONDON PRIDE (Seattle, WA) Rick Parosher, Geoff De	SAM WEST (London) Mark "Spika" Steen	
CONSOLE(S)/ DAW(S)	SSL 4000 G	SSL 9000 J	SSL 9000 J	Neve 88R	SSL 9000 J	
RECORDING	Pro Tools	Pro Tools	Sony 2400 HR	Pro Tools	Sony 2400 Pro Tools	
RECORDING	Pro Tools	Pro Tools	Quantum 487	Pro Tools	Quantum 487	
MIX DOWN STUDIO(S) (Engineer)	SI SOUND (London, MI) Eminem, Steven King	MANHATTAN CENTER (New York) Timbaland, Jimmy Douglas	LEGO (Hawthorne, TN) Julian King	AMFIBIOUS (Baltimore, MD) Columbia, Canada) Randy Stone	THE MIX SUITE @ OMPIC (London) Mark "Spika" Steen	
CONSOLE(S)/DAW(S)	SSL 4000 G	Neve VR2	Sony Defined G7 K3	SSL 4000 G	SSL 4004 G	
RECORDERS	Pro Tools	Studio A2E2/Pro Tools	Pro Tools	Pro Tools	Studio 2400 Pro Tools	
MIX DOWN	Pro Tools	Quantum 487	Pro Tools	Pro Tools	Quantum 487	
MASTERING	RENEE GILMANSON (Los Angeles) Brian Gorbier	STERLING SOUND (New York) Chris Gorbier	MASTERS (Hawthorne, TN) Don Williams	STERLING SOUND (New York) George Marica	METROPOLIS (London) Tim Young	
CD/CASSETTE MANUFACTURER	UMVO	WEA	UMVO	UMVO	WEA	

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Japan's Music Business Ready To Fight Back In 2003

BY STEVE MCCLURE

TOKYO—Nine Inch Nails' "The Downward Spiral" could have been an apt choice as the theme song for the Japanese music business in 2002, as the world's second-largest music market saw shipments decline for the fifth consecutive year.

Shipments by the 24 member companies of the Recording Indus-

try Association of Japan (RIAJ) also began releasing copy-protected CDs. Those moves came as the RIAJ released data showing an alarming increase in unauthorized online file-sharing and CD-R copying in Japan.

As the market continued to shrink during the year, Japanese labels released a slew of thematic compilations and greatest-hits albums in an effort to tap the 25-plus market, which has been increasingly important as the under-25 demographic shrinks relative to the rest of the population.

While most major labels saw their sales head south with a vengeance, Japan's independent labels claimed their best year ever. SoundScan Japan says that indie labels now account for 3.7% of the Japanese market. The year also got off to an upbeat start when classical conductor Seiji Ozawa's *New Year's Concert 2002* album (Universal Classics), recorded Jan. 1 by the Vienna Philharmonic, became the first classical album to make it into the top 10 of the



SHIBUYA

try Assn. of Japan (RIAJ) in the first 10 months of the year totaled 278.3 million units, down 11% from the corresponding period of 2001, for a value of \$59.8 billion yen (\$2.93 billion), down 12%.

Underlining just how bad things are in Japan, only one single—female vocalist Ayumi Hamasaki's "I've"—topped the 1-million-shipment mark this year, compared with five in 2001. And while 2001 saw 21 1-million-shipment albums, in 2002 only 11 albums—all by domestic artists—moved more than 1 million copies here.

While acknowledging the need to more effectively target Japan's increasingly important middle-aged demographic as well as stepping up their A&R efforts, Japanese labels showed signs of adopting a siege mentality amid the current market downturn.

On Jan. 29, the RIAJ and Japanese authors' body JASRAC asked the courts to shut down MMO Japan, which had been providing free downloads of the Japanese-language version of the File Rogue file-sharing software. It was the first-ever legal action against an online file-sharing music service in Japan. The Tokyo District Court issued a provisional disposition against MMO Japan April 9.

In March, Aves became the first Japanese label to release copy-protected CDs. In the following months, Warner Music Japan, Toshiba-EMI, Universal Music K.K., Pony Canyon, Zomba Records, Victor Entertainment, and

JAPAN: THE TOP STORIES

- Courts shut down Tokyo-based file-sharing service MMO Japan; it is the first such legal action in Japan.
- Aves is the first Japanese label to release copy-protected CDs.
- Tower Records Japan is sold.
- Female singer Utada Hikaru signs a worldwide deal in March with Island Def Jam as an English-language artist under the name "Hikaru Utada."
- Only one single tops the 1-million-shipment mark, compared with five in 2001.

★ 2002 IN REVIEW ★

Japanese album chart.

On the retail front, the biggest story in Japan in 2002 was MTS' sale in October of its Top Records Japan subsidiary to Nikko Principal Investments Japan and The Tower

Records Japan management group. MTS sold its profitable Japanese operation to get the cash it needed to pay its U.S. creditors.

In an effort to increase its public profile, MTV Japan presented the inaugural MTV Video Music Awards Japan in May in Tokyo. The event featured performances by several big-name domestic and foreign acts, such as Ayumi Hamasaki, Ken Hirai, Oasis, and Sheryl Crow.

Superstar female vocalist Utada Hikaru was very much in the news in 2002. In March, she signed a worldwide deal with Island Def Jam as an English-language artist under the name "Hikaru Utada." (She remains signed to Toshiba-EMI as a Japanese-language artist.)

Utada told *Billboard* that she hopes the time is ripe for an Asian artist to break into the West. She said, "Maybe the fruit has always been ripe, but so far, Asian artists who reached for it were a few inches short."

On a sadder note, Nippon Columbia—Japan's oldest record company—was dealt an unexpected blow

when its president, Katsumi "Jack" Matsumura, died of a heart attack Aug. 20. Matsumura had been overseeing Columbia's extensive restructuring efforts since becoming president in October 2001. He was replaced by Masao Nakajima, previously executive vice president in charge of sales and marketing, strategic planning, and human resources.

2003 is hardly shaping up to be a great year for the Japanese music industry, given Japan's continuing recession, the popularity of video- and computer games and cell phones among Japanese youth, and CD-R copying. But the industry is in a fighting mood, and as the vibrant indie sector shows, lots of great music is being made in Japan. No one expects a repeat of the early-'90s era of double-digit growth, but it is clear that something has to be done to arrest the steady decline of music sales in Japan.

"It's impossible to predict the future," Victor Entertainment president Toshiaki Shibuya says. "It all depends on how we keep our eyes on consumers and the market."

Uncertain Future Faces Many Asian Markets

BY STEVE MCCLURE

TOKYO—"Challenging" is perhaps the most upbeat way in which one could describe conditions in the Asian music industry in 2002.

The state of the Japanese market is dealt with elsewhere on this page, but other such key regional territories as Taiwan and Malaysia continued to be devastated by piracy, which was also a major problem in the potentially vast but so far relatively undeveloped markets of India and China.

In a year during which Sony Music became the first foreign record label to launch a joint venture in

ASIA: THE TOP STORIES

- Industry veteran Norman Cheng resigns from Universal Asia Pacific and takes over as head of EMI Southeast Asia.
- The International Federation of the Phonographic Industry pressures the Taiwanese government to take a stronger stance against piracy.
- A South Korean court shuts down file-sharing service Soribada.
- Labels increase emphasis on cross-regional A&R.
- Sony Music launches music's first-ever joint venture in China with mainland partners.

★ 2002 IN REVIEW ★

intellectual-property theft. The artistic community in Taiwan even held a protest march in April to pressure the country's government into action. The territory's recorded-music sales fell 13% in the first half of this year, according to the International Federation of the Phonographic Industry (IFPI), which says the piracy rate in Taiwan actually increased after the artists' protest. BMG

Asia Pacific senior VP Tim Prescott says, "Clearly the pirates have moved in a lot more on domestic and regional music in the last few years."

In South Korea—Asia's biggest music market outside of Japan—the industry found itself fighting a foe its counterparts in North America and Europe are all too familiar with: an unauthorized file-sharing service. A court order in July shut down the Soribada file-swapping service, only for it to then relaunch itself as Soribada 2 at the end of August.

In July, the IFPI served three Chinese-language Web portals with warning notices requesting they cease activities that the IFPI believes infringe upon its members' copyrights. The three portals—Beijing-based sina.com and sohu.com and Hong Kong-based tom.com—offered

services that enabled people to choose songs through the portals and send them to friends, who would then receive a call on their cell phone playing the song.

The same month, South Korea's music industry became the target of a sweeping government investigation into alleged bribery and corruption, focusing on allegations of chart fixing, payola, and "inappropriate lobbying" for talent.

On the personnel front, industry veteran Norman Cheng's decision to resign as chairman of Universal Music Asia Pacific at the end of June had long been expected, but Cheng's subsequent move to EMI Recorded Music Southeast Asia, where he took over as head man from Matthew Allison, came as a surprise.

To many observers, the most interesting thing about Cheng's new job at EMI was EMI Recorded Music chairman/CEO Alain Levy's use of the word "partner" in describing Cheng's role in helping EMI move into the mainland China market. Just what form that "partnership" will take remains to be seen. Universal's and EMI's move into China in December was named by the Geneva-based World Economic Forum as one of its "global leaders for tomorrow." Hui believes the Asian music industry is in a transition period. "We have to adapt," he says. "We have to bring music to where it is being consumed. Secondly, I would say that the kinds of ups and downs that we're seeing right now are fairly normal for our industry."



PRESCOTT



HUI



JAPAN										UNITED KINGDOM										GERMANY										FRANCE									
LAST WEEK										LAST WEEK										LAST WEEK										LAST WEEK									
JAPAN PUBLICATIONS INC. 12/19/02										OFFICIAL UK CHARTS CO. 12/19/02										MEDIA CONTROL 12/19/02										DISNEY PUBLISHERS 12/19/02									
SINGLES										SINGLES										SINGLES										SINGLES									
1	NEW	MIRO	10	CHERRYBLOSSOM	10	1	NEW	SCOPY SEEMS TO BE THE HARDEST WORD	10	1	DER STEUERSCHNITZ (LAS KANZLERIN)	10	1	MAIRE	10	1	MAIRE	10	1	1	DER STEUERSCHNITZ (LAS KANZLERIN)	10	1	MAIRE	10	1	MAIRE	10	1	MAIRE	10	1	MAIRE	10	1	MAIRE	10	1	MAIRE
2	NEW	SHERO	10	CHERRYBLOSSOM	10	2	NEW	THE CHEEKY SONG (TOUCH MY BUM)	10	2	LOSE YOURSELF	10	2	LOSE YOURSELF	10	2	LOSE YOURSELF	10	2	2	2	LOSE YOURSELF	10	2	LOSE YOURSELF	10	2	LOSE YOURSELF	10	2	2	LOSE YOURSELF	10	2	LOSE YOURSELF	10	2	LOSE YOURSELF	
3	NEW	MORIRAINA	10	CHERRYBLOSSOM	10	3	NEW	LOSE YOURSELF	10	3	FEEL	10	3	FEEL	10	3	FEEL	10	3	3	3	FEEL	10	3	FEEL	10	3	FEEL	10	3	3	FEEL	10	3	FEEL	10	3	FEEL	
4	NEW	DING-DONG-GLIDER	10	CHERRYBLOSSOM	10	4	NEW	IF YOU'RE NOT THE ONE	10	4	MUNDAN TO JACK KE (BEWARE OF THE BOY)	10	4	MUNDAN TO JACK BE (BEWARE OF THE BOY)	10	4	MUNDAN TO JACK BE (BEWARE OF THE BOY)	10	4	4	4	MUNDAN TO JACK BE (BEWARE OF THE BOY)	10	4	MUNDAN TO JACK BE (BEWARE OF THE BOY)	10	4	MUNDAN TO JACK BE (BEWARE OF THE BOY)	10	4	4	MUNDAN TO JACK BE (BEWARE OF THE BOY)	10	4	MUNDAN TO JACK BE (BEWARE OF THE BOY)	10	4	MUNDAN TO JACK BE (BEWARE OF THE BOY)	
5	NEW	JEWEL SONG/RESIDE YOU	10	CHERRYBLOSSOM	10	5	NEW	WHAT MY HEART WANTS TO SAY	10	5	3	DELEMA	10	5	3	DELEMA	10	5	3	3	3	DELEMA	10	5	3	DELEMA	10	5	3	DELEMA	10	5	3	DELEMA	10	5	3	DELEMA	
6	NEW	IT TAKES TWO	10	CHERRYBLOSSOM	10	6	NEW	PUPPY LOVE/HIGH RIDE	10	6	4	ASERIE/LE KETCHUP SONG	10	6	4	ASERIE/LE KETCHUP SONG	10	6	4	4	4	ASERIE/LE KETCHUP SONG	10	6	4	ASERIE/LE KETCHUP SONG	10	6	4	ASERIE/LE KETCHUP SONG	10	6	4	ASERIE/LE KETCHUP SONG	10	6	4	ASERIE/LE KETCHUP SONG	
7	NEW	3 KING	10	CHERRYBLOSSOM	10	7	NEW	FEEL	10	7	5	SKIN ON SKIN	10	7	5	SKIN ON SKIN	10	7	5	5	5	SKIN ON SKIN	10	7	5	SKIN ON SKIN	10	7	5	SKIN ON SKIN	10	7	5	SKIN ON SKIN	10	7	5	SKIN ON SKIN	
8	NEW	TAIKETSUNAMONNO	10	CHERRYBLOSSOM	10	8	NEW	ASERIE/LE KETCHUP SONG	10	8	6	ASERIE/LE KETCHUP SONG	10	8	6	ASERIE/LE KETCHUP SONG	10	8	6	6	6	ASERIE/LE KETCHUP SONG	10	8	6	ASERIE/LE KETCHUP SONG	10	8	6	ASERIE/LE KETCHUP SONG	10	8	6	ASERIE/LE KETCHUP SONG	10	8	6	ASERIE/LE KETCHUP SONG	
9	NEW	MAKE MY DAY	10	CHERRYBLOSSOM	10	9	NEW	WE'VE GOT TONIGHT	10	9	7	JENNY FROM THE BLOCK	10	9	7	JENNY FROM THE BLOCK	10	9	7	7	7	JENNY FROM THE BLOCK	10	9	7	JENNY FROM THE BLOCK	10	9	7	JENNY FROM THE BLOCK	10	9	7	JENNY FROM THE BLOCK	10	9	7	JENNY FROM THE BLOCK	
10	NEW	BLUE BEES	10	CHERRYBLOSSOM	10	10	NEW	BRITTY	10	10	8	WE'VE GOT TONIGHT	10	10	8	WE'VE GOT TONIGHT	10	10	8	8	8	WE'VE GOT TONIGHT	10	10	8	WE'VE GOT TONIGHT	10	10	8	WE'VE GOT TONIGHT	10	10	8	WE'VE GOT TONIGHT	10	10	8	WE'VE GOT TONIGHT	
11	NEW	MOCHICHO'S SINGLES	10	CHERRYBLOSSOM	10	11	NEW	MOCHICHO'S SINGLES	10	11	9	MOCHICHO'S SINGLES	10	11	9	MOCHICHO'S SINGLES	10	11	9	9	9	MOCHICHO'S SINGLES	10	11	9	MOCHICHO'S SINGLES	10	11	9	MOCHICHO'S SINGLES	10	11	9	MOCHICHO'S SINGLES	10	11	9	MOCHICHO'S SINGLES	
12	NEW	CRYSTAL GARDEN	10	CHERRYBLOSSOM	10	12	NEW	CRYSTAL GARDEN	10	12	10	CRYSTAL GARDEN	10	12	10	CRYSTAL GARDEN	10	12	10	10	10	CRYSTAL GARDEN	10	12	10	CRYSTAL GARDEN	10	12	10	CRYSTAL GARDEN	10	12	10	CRYSTAL GARDEN	10	12	10	CRYSTAL GARDEN	
13	NEW	WAKAMONOTACHI	10	CHERRYBLOSSOM	10	13	NEW	WAKAMONOTACHI	10	13	11	WAKAMONOTACHI	10	13	11	WAKAMONOTACHI	10	13	11	11	11	WAKAMONOTACHI	10	13	11	WAKAMONOTACHI	10	13	11	WAKAMONOTACHI	10	13	11	WAKAMONOTACHI	10	13	11	WAKAMONOTACHI	
14	NEW	TORIBORI	10	CHERRYBLOSSOM	10	14	NEW	TORIBORI	10	14	12	TORIBORI	10	14	12	TORIBORI	10	14	12	12	12	TORIBORI	10	14	12	TORIBORI	10	14	12	TORIBORI	10	14	12	TORIBORI	10	14	12	TORIBORI	
15	NEW	ACH KENKE	10	CHERRYBLOSSOM	10	15	NEW	ACH KENKE	10	15	13	ACH KENKE	10	15	13	ACH KENKE	10	15	13	13	13	ACH KENKE	10	15	13	ACH KENKE	10	15	13	ACH KENKE	10	15	13	ACH KENKE	10	15	13	ACH KENKE	
16	NEW	WHITE WINTER SONG	10	CHERRYBLOSSOM	10	16	NEW	WHITE WINTER SONG	10	16	14	WHITE WINTER SONG	10	16	14	WHITE WINTER SONG	10	16	14	14	14	WHITE WINTER SONG	10	16	14	WHITE WINTER SONG	10	16	14	WHITE WINTER SONG	10	16	14	WHITE WINTER SONG	10	16	14	WHITE WINTER SONG	
17	NEW	THE BALLADS - 10th & 77	10	CHERRYBLOSSOM	10	17	NEW	THE BALLADS - 10th & 77	10	17	15	THE BALLADS - 10th & 77	10	17	15	THE BALLADS - 10th & 77	10	17	15	15	15	THE BALLADS - 10th & 77	10	17	15	THE BALLADS - 10th & 77	10	17	15	THE BALLADS - 10th & 77	10	17	15	THE BALLADS - 10th & 77	10	17	15	THE BALLADS - 10th & 77	
18	NEW	CHIHIRO ONITSUKA	10	CHERRYBLOSSOM	10	18	NEW	CHIHIRO ONITSUKA	10	18	16	CHIHIRO ONITSUKA	10	18	16	CHIHIRO ONITSUKA	10	18	16	16	16	CHIHIRO ONITSUKA	10	18	16	CHIHIRO ONITSUKA	10	18	16	CHIHIRO ONITSUKA	10	18	16	CHIHIRO ONITSUKA	10	18	16	CHIHIRO ONITSUKA	
19	NEW	KIKUKU KUNO	10	CHERRYBLOSSOM	10	19	NEW	KIKUKU KUNO	10	19	17	KIKUKU KUNO	10	19	17	KIKUKU KUNO	10	19	17	17	17	KIKUKU KUNO	10	19	17	KIKUKU KUNO	10	19	17	KIKUKU KUNO	10	19	17	KIKUKU KUNO	10	19	17	KIKUKU KUNO	
20	NEW	THE GOSPELERS	10	CHERRYBLOSSOM	10	20	NEW	THE GOSPELERS	10	20	18	THE GOSPELERS	10	20	18	THE GOSPELERS	10	20	18	18	18	THE GOSPELERS	10	20	18	THE GOSPELERS	10	20	18	THE GOSPELERS	10	20	18	THE GOSPELERS	10	20	18	THE GOSPELERS	
21	NEW	TOSHINOBU KUWATA	10	CHERRYBLOSSOM	10	21	NEW	TOSHINOBU KUWATA	10	21	19	TOSHINOBU KUWATA	10	21	19	TOSHINOBU KUWATA	10	21	19	19	19	TOSHINOBU KUWATA	10	21	19	TOSHINOBU KUWATA	10	21	19	TOSHINOBU KUWATA	10	21	19	TOSHINOBU KUWATA	10	21	19	TOSHINOBU KUWATA	
22	NEW	COMING CENTURY	10	CHERRYBLOSSOM	10	22	NEW	COMING CENTURY	10	22	20	COMING CENTURY	10	22	20	COMING CENTURY	10	22	20	20	20	COMING CENTURY	10	22	20	COMING CENTURY	10	22	20	COMING CENTURY	10	22	20	COMING CENTURY	10	22	20	COMING CENTURY	
23	NEW	VARIOUS ARTISTS	10	CHERRYBLOSSOM	10	23	NEW	VARIOUS ARTISTS	10	23	21	VARIOUS ARTISTS	10	23	21	VARIOUS ARTISTS	10	23	21	21	21	VARIOUS ARTISTS	10	23	21	VARIOUS ARTISTS	10	23	21	VARIOUS ARTISTS	10	23	21	VARIOUS ARTISTS	10	23	21	VARIOUS ARTISTS	
24	NEW	MY LITTLE LOVER	10	CHERRYBLOSSOM	10	24	NEW	MY LITTLE LOVER	10	24	22	MY LITTLE LOVER	10	24	22	MY LITTLE LOVER	10	24	22	22	22	MY LITTLE LOVER	10	24	22	MY LITTLE LOVER	10	24	22	MY LITTLE LOVER	10	24	22	MY LITTLE LOVER	10	24	22	MY LITTLE LOVER	
25	NEW	MARIAH CAREY	10	CHERRYBLOSSOM	10	25	NEW	MARIAH CAREY	10	25	23	MARIAH CAREY	10	25	23	MARIAH CAREY	10	25	23	23	23	MARIAH CAREY	10	25	23	MARIAH CAREY	10	25	23	MARIAH CAREY	10	25	23	MARIAH CAREY	10	25	23	MARIAH CAREY	
26	NEW	AKINA NAKAMORI	10	CHERRYBLOSSOM	10	26	NEW	AKINA NAKAMORI	10	26	24	AKINA NAKAMORI	10	26	24	AKINA NAKAMORI	10	26	24	24	24	AKINA NAKAMORI	10	26	24	AKINA NAKAMORI	10	26	24	AKINA NAKAMORI	10	26	24	AKINA NAKAMORI	10	26	24	AKINA NAKAMORI	
27	NEW	THE BALLADS - 10th & 77	10	CHERRYBLOSSOM	10	27	NEW	THE BALLADS - 10th & 77	10	27	25	THE BALLADS - 10th & 77	10	27	25	THE BALLADS - 10th & 77	10	27	25	25	25	THE BALLADS - 10th & 77	10	27	25	THE BALLADS - 10th & 77	10	27	25	THE BALLADS - 10th & 77	10	27	25	THE BALLADS - 10th & 77	10	27	25	THE BALLADS - 10th & 77	
28	NEW	CHIHIRO ONITSUKA	10	CHERRYBLOSSOM	10	28	NEW	CHIHIRO ONITSUKA	10	28	26	CHIHIRO ONITSUKA	10	28	26	CHIHIRO ONITSUKA	10	28	26	26	26	CHIHIRO ONITSUKA	10	28	26	CHIHIRO ONITSUKA	10	28	26	CHIHIRO ONITSUKA	10	28	26	CHIHIRO ONITSUKA	10	28	26	CHIHIRO ONITSUKA	
29	NEW	KIKUKU KUNO	10	CHERRYBLOSSOM	10	29	NEW	KIKUKU KUNO	10	29	27	KIKUKU KUNO	10	29	27	KIKUKU KUNO	10	29	27	27	27	KIKUKU KUNO	10	29	27	KIKUKU KUNO	10	29	27	KIKUKU KUNO	10	29	27	KIKUKU KUNO	10	29	27	KIKUKU KUNO	
30	NEW	THE GOSPELERS	10	CHERRYBLOSSOM	10	30	NEW	THE GOSPELERS	10	30	28	THE GOSPELERS	10	30	28	THE GOSPELERS	10	30	28	28	28	THE GOSPELERS	10	30	28	THE GOSPELERS	10	30	28	THE GOSPELERS	10	30	28	THE GOSPELERS	10	30	28	THE GOSPELERS	
31	NEW	TOSHINOBU KUWATA	10	CHERRYBLOSSOM	10	31	NEW	TOSHINOBU KUWATA	10	31	29	TOSHINOBU KUWATA	10	31	29	TOSHINOBU KUWATA	10	31	29	29	29	TOSHINOBU KUWATA	10	31	29	TOSHINOBU KUWATA	10	31	29	TOSHINOBU KUWATA	10	31	29	TOSHINOBU KUWATA	10	31	29	TOSHINOBU KUWATA	
32	NEW	COMING CENTURY	10	CHERRYBLOSSOM	10	32	NEW	COMING CENTURY	10	32	30	COMING CENTURY	10	32	30	COMING CENTURY	10	32	30	30	30	COMING CENTURY	10	32	30	COMING CENTURY	10	32	30	COMING CENTURY	10	32	30	COMING CENTURY	10	32	30	COMING CENTURY	
33	NEW	VARIOUS ARTISTS	10	CHERRYBLOSSOM	10	33	NEW	VARIOUS ARTISTS	10	33	31	VARIOUS ARTISTS	10	33	31	VARIOUS ARTISTS	10	33	31	31	31	VARIOUS ARTISTS	10	33	31	VARIOUS ARTISTS	10	33	31	VARIOUS ARTISTS	10	33	31	VARIOUS ARTISTS	10	33	31	VARIOUS ARTISTS	
34	NEW	MY LITTLE LOVER	10	CHERRYBLOSSOM	10	34	NEW	MY LITTLE LOVER	10	34	32	MY LITTLE LOVER	10	34	32	MY LITTLE LOVER	10	34	32	32	32	MY LITTLE LOVER	10	34	32	MY LITTLE LOVER	10	34	32	MY LITTLE LOVER	10	34	32	MY LITTLE LOVER	10	34	32	MY LITTLE LOVER	
35	NEW	MARIAH CAREY	10	CHERRYBLOSSOM	10	35	NEW	MARIAH CAREY	10	35	33	MARIAH CAREY	10	35	33	MARIAH CAREY	10	35	33	33	33	MARIAH CAREY	10	35	33	MARIAH CAREY	10	35	33	MARIAH CAREY	10	35	33	MARIAH CAREY	10	35	33	MARIAH CAREY	
36	NEW	AKINA NAKAMORI	10	CHERRYBLOSSOM	10	36	NEW	AKINA NAKAMORI	10	36	34	AKINA NAKAMORI	10	36	34	AKINA NAKAMORI	10	36	34	34	34	AKINA NAKAMORI	10	36	34	AKINA NAKAMORI	10	36	34	AKINA NAKAMORI	10	36	34	AKINA NAKAMORI	10	36	34	AKINA NAKAMORI	
37	NEW	THE BALLADS - 10th & 77	10	CHERRYBLOSSOM	10	37	NEW	THE BALLADS - 10th & 77	10	37	35	THE BALLADS - 10th & 77	10	37	35	THE BALLADS - 10th & 77	10	37	35	35	35	THE BALLADS - 10th & 77	10	37	35	THE BALLADS - 10th & 77	10	37	35	THE BALLADS - 10th & 77	10	37	35	THE BALLADS - 10th & 77	10	37	35	THE BALLADS - 10th & 77	
38	NEW	CHIHIRO ONITSUKA	10	CHERRYBLOSSOM	10	38	NEW	CHIHIRO ONITSUKA	10	38	36	CHIHIRO ONITSUKA	10	38	36	CHIHIRO ONITSUKA	10	38	36	36	36	CHIHIRO ONITSUKA	10	38	36	CHIHIRO ONITSUKA	10	38	36	CHIHIRO ONITSUKA	10	38	36	CHIHIRO ONITSUKA	10	38	36	CHIHIRO ONITSUKA	
39	NEW	KIKUKU KUNO	10	CHERRYBLOSSOM	10	39	NEW	KIKUKU KUNO	10	39	37	KIKUKU KUNO	10	39	37	KIKUKU KUNO	10	39	37	37	37	KIKUKU KUNO	10	39	37	KIKUKU KUNO	10	39	37	KIKUKU KUN									

★ 2002 IN REVIEW ★

JANUARY: Tips from Global Music Pulse correspondents for 2002 include **Electric Shock Parade** (U.K.) and **Gemma Hayes** (Ireland). Seven months later, both make the Mercury Music Prize short-list. We also tip rock band **Syba**, who enters the Danish charts at No. 1 with *The Second You Sleep* (EMI). **The Chemical Brothers** prepare for a worldwide return with their fourth Virgin album, *Come With Us*.

FEBRUARY: New Zealand hard-rock band **Shihad** is in Los Angeles making its fifth album and, in the wake of Sept. 11, 2001, looking for a new name to avoid confusion with the Arabic word "jihad" (holy war). Reggae legend **Lee "Scratch" Perry** returns with the album *Jamaican E.T.* on Trojan. Algerian singer **Soud Mamou** makes waves in world-music circles with her debut album, *Raoui*, on Island/Universal France. **Damon Albarn** (Blur, Gorillaz) starts his own label, **Honest Jones**, and sets off to Mali to work with African musicians.

MARCH: Australia's **Puretone** has a European hit with the single "Addicted to Bass" (FMR) two years after it was released Down Under. Northern Irish DJ **David Holmes** scores the movie *Ocean's 11*. Nelson Mandela releases his debut album on EMI South Africa: a collection of his speeches. Greek singer **Savina Yannoulis** sings in 11 different languages on her album *Terra Nostra* (Lyra).

APRIL: Virgin/France puts together top reggae names with leading stars of the Algerian rap movement on the collaboration *Big Men: Big Meets Rap*; those participating include **Khaled** and **Gregory Isaacs**. Sony sets up shop in Lebanon. The life of **Big Country's Stuart Adamson** is celebrated with a tribute concert in his native Scotland, following his suicide.

MAY: Veteran French rocker **Johnny Hallyday** has a domestic hit as the son of country's official World Cup anthem "Tous Ensemble" (Universal) as Sweden, rock band **Guns** enters the chart at No. 1 with its fifth album, *Yogues & Ammunition* (Guns and Ammunition). Tanzania's **Hukwe Mwase** turns to Canadian producer **Zachariah Brook** for *Real World Set Assembly*.

JUNE: Great things are predicted for Australia's **Vines** in advance of the release of their debut EMI set, *Highly Evolved*. The world mourns **Nellie Shababala**, wife of **LadySmith Black Mambazo** leader **Johannes Shababala**, murdered by an unknown gunman in South Africa. But the band keeps a date three weeks later to play in Lon-

don at the Golden Jubilee concert for **Queen Elizabeth II**.

JULY: **Morcheeba** is in Moscow launching its fourth album, *Charming* (East-West)—but the record is already selling a mirrored version of 40 rubles (\$12.7). BMG Denmark hip-hop act **Outlandish** supports **Busta Rhymes** on his European tour. Top West African band of the 1970s **Orchestra Baobab** is back together for its first album in 20 years, *The World Circuit* (re-release in All Stars).

AUGUST: Sisters **Poole & Chiara** release their fourth album, *Festival*, on Sony Columbia Italy. **Sakis Rouvas**, described as "a Greek Ricky Martin," launches his new Universal France label, *Kala Kala*, in Paris. Swedish fiddler **Ellie Priden** and Senegalese kora player **Solo Cissokho** team for *Trekett/Takisaba* (Xource/MNW). The record gets nominated in the BBC Radio 3 Awards for World Music.

SEPTEMBER: **Olsen Brothers** bump **Bruce Springsteen** from the top of the Danish charts with their covers album, *Songs* (CMC). Senegal's **Yousouf N'Dour** gears up for the release of his first noneseu album, *Nothing's in Vain*, hailed by many as the finest of his career.

OCTOBER: **Embyron**, a group of three schoolgirls from Tbilisi in the former Soviet republic of Georgia, is voted "best unsigned act in the world" at the U.K. record industry's annual in the City event. Japan's **United Future Organization** releases its fifth set, *V*, on Exceptional Records in Europe. South Africa sees the emergence of predominantly female punk group **The Phoebe**, signed to Matchbox Records.

NOVEMBER: Sweden's **Acne of Base** is back with *De Capo* (Red-Meal Records), although the set won't be released in the U.S. until 2003. Norwegian rock band **Madrugada** releases its third album, *Grit* (Virgin), with a huge international junkie in Berlin. Russian teenage-girly duo **Ta.Ta**, charted throughout Europe with the single "All the Things She Said" on Interscope. **Miriam Makeba** re-signs with Gallo, the South African legend for which she last recorded in 1959.

DECEMBER: New Zealand power-rock band **the B'z** looks back over the year they saw it play more than 200 dates in Europe, as its Infectious Records set, *Twenty*, begins to make an impact. French chanson artist **Renaud's Virgin France album *Boucan d'Enfer* (Infernal Noise) sold more than 1.3 million units in 2002.**

THE NETHERLANDS	
WEEK ENDING OCTOBER 19/20/21	
1	0 FEEL ROBBIE WILLIAMS CHRYSLER
2	1 DILEMMA CHRYSLER FEEL ROBBIE WILLIAMS CHRYSLER
3	2 JENNY FROM THE BLOCK JENNY JAGGERS CHRYSLER
4	3 WESTLIFE "THE GREATEST HITS VOL. 1" SONY
5	4 ROBBIE WILLIAMS CHRYSLER
6	5 PHIL COLLINS LIVE
7	6 ACDA EN DE MUNNIK LIVE
8	7 NORAH JONES LIVE
9	8 GORDON & RE-PLAY LIVE

SWEDEN	
WEEK ENDING OCTOBER 19/20/21	
1	1 ASERJE/LE KETCHUP SONG LE KETCHUP COLUMBIA
2	2 DILEMMA CHRYSLER FEEL ROBBIE WILLIAMS CHRYSLER
3	3 JENNY FROM THE BLOCK JENNY JAGGERS CHRYSLER
4	4 MAIBE LIVE
5	5 DIRTY LIVE
6	6 DE STEERSONS/LAS KANZEN LIVE
7	7 THE CHEEKY SONG TOUCH MY BUM LIVE
8	8 HOT MOVER SINGLES LIVE
9	9 ALL THE THINGS SHE SAID LIVE
10	10 YOU'RE NOT THE ONE LIVE
11	11 PARIS LATINO LIVE
12	12 MUNDAN TO BACKS BEHIND OF THE BOY LIVE
13	13 WHAT MY HEART WANTS TO SAY LIVE

DENMARK	
WEEK ENDING OCTOBER 19/20/21	
1	1 EVERY LITTLE PART OF ME LIVE
2	2 RIGHT HERE NEXT TO YOU LIVE
3	3 ASERJE/LE KETCHUP SONG LE KETCHUP COLUMBIA
4	4 WESTLIFE "THE GREATEST HITS VOL. 1" SONY
5	5 JENNY FROM THE BLOCK JENNY JAGGERS CHRYSLER
6	6 FEEL ROBBIE WILLIAMS CHRYSLER
7	7 ELTON JOHN LIVE
8	8 AVRIL LAVIGNE LIVE
9	9 ELVIS PRESLEY LIVE
10	10 HERBERT GRONEMEYER LIVE
11	11 SHANIA TWAIN LIVE

NORWAY	
WEEK ENDING OCTOBER 19/20/21	
1	1 ASERJE/LE KETCHUP SONG LE KETCHUP COLUMBIA
2	2 WESTLIFE "THE GREATEST HITS VOL. 1" SONY
3	3 FEEL ROBBIE WILLIAMS CHRYSLER
4	4 DILEMMA CHRYSLER FEEL ROBBIE WILLIAMS CHRYSLER
5	5 ELTON JOHN LIVE
6	6 SHANIA TWAIN LIVE
7	7 EMINEM LIVE

NEW ZEALAND	
WEEK ENDING OCTOBER 19/20/21	
1	1 ASERJE/LE KETCHUP SONG LE KETCHUP COLUMBIA
2	2 THE TOP 5 HITS (GET THE FEELING) LIVE
3	3 SHABO BOI LIVE
4	4 GO ONNIE GETCHA GOOD! LIVE
5	5 ONE LOVE LIVE
6	6 SHANIA TWAIN LIVE
7	7 EMINEM LIVE
8	8 AVRIL LAVIGNE LIVE
9	9 ROBBIE WILLIAMS LIVE

PORTUGAL	
WEEK ENDING OCTOBER 19/20/21	
1	1 ASERJE/LE KETCHUP SONG LE KETCHUP COLUMBIA
2	2 WHENEVER, WHEREVER LIVE
3	3 UNDERNEATH YOUR CLOTHES LIVE
4	4 ELECTRICAL STORM LIVE
5	5 HERE I AM LIVE
6	6 FEEL ROBBIE WILLIAMS CHRYSLER
7	7 ELTON JOHN LIVE
8	8 AVRIL LAVIGNE LIVE
9	9 ROBBIE WILLIAMS LIVE

ARGENTINA	
WEEK ENDING OCTOBER 19/20/21	
1	1 ASERJE/LE KETCHUP SONG LE KETCHUP COLUMBIA
2	2 WHENEVER, WHEREVER LIVE
3	3 UNDERNEATH YOUR CLOTHES LIVE
4	4 ELECTRICAL STORM LIVE
5	5 HERE I AM LIVE
6	6 FEEL ROBBIE WILLIAMS CHRYSLER
7	7 ELTON JOHN LIVE
8	8 AVRIL LAVIGNE LIVE
9	9 ROBBIE WILLIAMS LIVE

Music & Media

EUROCHART

Eurocharts are compiled by Music & Media from the national singles and album sales charts of 18 European countries.

SINGLES	
WEEK ENDING OCTOBER 19/20/21	
1	1 ASERJE/LE KETCHUP SONG LE KETCHUP COLUMBIA
2	2 DILEMMA CHRYSLER FEEL ROBBIE WILLIAMS CHRYSLER
3	3 JENNY FROM THE BLOCK JENNY JAGGERS CHRYSLER
4	4 MAIBE LIVE
5	5 DIRTY LIVE
6	6 DE STEERSONS/LAS KANZEN LIVE
7	7 THE CHEEKY SONG TOUCH MY BUM LIVE
8	8 HOT MOVER SINGLES LIVE
9	9 ALL THE THINGS SHE SAID LIVE
10	10 YOU'RE NOT THE ONE LIVE
11	11 PARIS LATINO LIVE
12	12 MUNDAN TO BACKS BEHIND OF THE BOY LIVE
13	13 WHAT MY HEART WANTS TO SAY LIVE

COMMON CURRENCY	
WEEK ENDING OCTOBER 19/20/21	
1	1 ASERJE/LE KETCHUP SONG LE KETCHUP COLUMBIA
2	2 DILEMMA CHRYSLER FEEL ROBBIE WILLIAMS CHRYSLER
3	3 JENNY FROM THE BLOCK JENNY JAGGERS CHRYSLER
4	4 MAIBE LIVE
5	5 DIRTY LIVE
6	6 DE STEERSONS/LAS KANZEN LIVE
7	7 THE CHEEKY SONG TOUCH MY BUM LIVE
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Europe's Music Biz Pressures Pirates And Politicians In 2002

BY TOM FERGUSON

LONDON—Besieged by piracy in all its shapes and forms and facing ever-increasing competition for the attention of its core demographics, Europe's music business did a lot of growing up in public during 2002.

Outside of France and the U.K., most of Europe's music markets—Germany—declined during the year. The chilly market conditions had formed a forbidding backdrop to the MIDEM trade show Jan. 19-24 in Cannes. The international music in-



TAYLOR

dusty's annual curtain-raiser pulled in 9,000 attendees in 2002 (down from 10,500 in 2001) and, post-Sept. 11, 2001, lacked many American faces.

But the same month, U.K.-based Sanctuary Group proved that not all European record companies were struggling, reporting record results for the year ended Sept. 30, 2001. Its growth was attributed by executive chairman Andy Taylor to continuing signing established niche acts, adopting a low-risk new-act-development strategy, and

making more varied acquisitions. Taylor said, "We can now be a manager, an agent, and a merchandiser, and that's all the services that an act wants, other than a music publisher, a record company, and an audio-visual company—and we can do all of those as well." (*Billboard*, Jan. 26.)

Thanks to those varied business strands, Sanctuary maintained a high profile among European independents throughout the rest of the year, as did the Zomba Group, although the latter gained more ink in the press for its protracted acquisition by BMG than for its own impressive performance.

LABELS REVAMPED

The eve of MIDEM saw the departure of Virgin Records U.K.'s 10-year chief, president Paul Conway. The exit of Conway—who later launched his own independent Adventure group of companies with wife Katie (also an ex-EMI staffer)—led a year of changes at the group: it was late November before EMI Recorded Music Continental Europe chairman Emmanuel de Buretel could announce the end of "drastic restructuring in 22 [European] countries." The other majors, of course, weren't sitting still. Sony, Warner, Universal, and BMG all rebuilt ele-

EUROPE: THE TOP STORIES

- The International Federation of the Phonographic Industry takes the piracy fight to Brussels.
- EMI restructures operations in 22 countries.
- TV's *Operazione Triunfo* dominates in Spain and spawns European imitations.
- HMV floats on the London Stock Exchange.
- Sanctuary Group reports an 88% profit rise.

2002 IN REVIEW

ments of their European companies, whether it was Sony revamping its Nordic affiliates in January or BMG folding its stand-alone Greek company in June. And there was the usual round of acquisitions, including Universal buying the European record and publishing operations of Germany's Koch Group in March and EMI purchasing U.K. indie Mute in May.

Hand in hand with such activity came increasing awareness of the importance of domestic repertoire. The decline in European shipments during 2002 was less steep than in the U.S., so it is hardly surprising that labels here were looking closer to home—rather than across the Atlantic—for potential superstar acts. There is growing confidence within the European business that it can develop domestic acts beyond national borders. "It's a reality," de Buretel claims. "Frontiers are getting more and more open. I can even see things coming from Eastern Europe and beyond—from Africa, wherever." But there is still work to be done as the *Music & Media* year-end charts on this page show. European album buyers continued to favor trans-Atlantic acts in 2002.

One of the more controversial

domestic A&R channels to open up across Europe came with the latest batch of reality-TV music-oriented shows and the stream of pop releases emanating from them. In Spain, the huge success of the *Operación Triunfo* show led to its format being aped in other European countries—Italian namesake *Operazione Triunfo*, for example, and the U.K.'s *Fame Academy*. *Triunfo* gave a huge boost to Spanish independent label Vale Music; local estimates credited it with a massive 24% market share in the first six months of the year.



BURGER

THE RETAIL PICTURE

At retail, though, the primary imperative driving consumers through the doors was not a musical one. In January, both Virgin Entertainment (Spain) and HMV tilted DVD sales as key to their positive holiday performances. As the year progressed, more and more music merchants confirmed the increasing importance of the format.

HMV had somewhat mixed fortunes in 2002. The immediate reaction to its flotation on the London Stock Exchange in May was disappointing, with its stock price steadily dropping during the following months, but the music merchant traded strongly in the U.K. through to year-end, opening its 150th British store in the year.

VEG offloaded the final 41 stores from its under-performing Our Price U.K. chain in October to Australian market leader Sanity Music. Elsewhere, leading French music retailer FNAC announced plans to expand south, in Spain and Portugal, while Dutch-based Free Record Shop headed north, acquiring the 24-store Hysj! Hysj! music chain—Norway's largest—in September.

Later that month, German music retailers added their support to a campaign aimed at pressuring the newly re-elected government there to liberalize store-opening times in order to stimulate consumer spending.

POLITICAL POSTURES

The growing ability of the music industry to make its voice heard by European legislators was a key feature this year.

In February, representatives of the U.K. government and the music industry discussed the feasibility of a jointly funded music office in New York, as a step toward boosting British music in the U.S. That remains at the discussion stage, but it illustrated a new government-level awareness of music as an overseas dollar-carnier.

In piracy-afflicted markets across the Continent, from Russia in the east to Greece in the south, local music

industry bodies stood up to be counted. The Spanish industry, one of the worst-affected territories during 2002,

was particularly active in its dealings with governments at home and abroad, even raising its domestic problems in March with the European Commission in Brussels.

The European industry took advantage of the July 10 International Federation of the Phonographic Industry (IFPI) Platinum Europe Awards ceremony in Brussels to lobby EU politicians for tougher

anti-piracy legislation and a reduction of the high rate of value-added tax (VAT) sales tax applied to recorded music. In December a new music-industry coalition was formed to lobby the EU for a VAT reduction on sound recordings.

Alongside high-level European initiatives, the IFPI has urged local industry organizations to raise their game with their own rules, an approach set to continue in 2003. Sony Music Europe president Paul Burger tilted *Billboard* that although some European perspective is vital, "it's very important that a lot of discussions take place at a local level."

"The issues vary from country to country, as legislation does, and as local practice does," Burger notes. "We're in the phase now of local ratification of the EU Copyright directives; discussion at a national level is a very important element in this."

Europe's Top Albums Of 2002

1. *Servicio De Lavandería*, Shakira, Epic/Columbia.
2. *Freak of Nature*, Anastacia, Epic.
3. *A New Day Has Come*, Celine Dion, Columbia/Epic.
4. *The Eminem Show*, Eminem, Interscope.
5. *Swing When You're Winning*, Robbie Williams, Chrysalis.
6. *Silber Side Up*, Nickelback, Roadrunner.
7. *Woodstock*, Pink, Arista.
8. *By Your Way*, Red Hot Chili Peppers, Warner Bros.
9. *Escape*, Enrique Iglesias, Interscope.
10. *Songs in a Minor*, Alicia Keys, J.

Data from *Music & Media*. Listings are based on the *Music & Media* European Top 100 Albums weeks 1-51 and compiled from national sales charts in 18 European countries.



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Australasian Acts Find Acceptance Abroad Despite Hard Times At Home

BY CHRISTIE ELIJZER

MELBOURNE, Australia—In 2002, the Australian and New Zealand music industries took their relationships with their respective governments to a new, higher level and began working more closely with legislators to tackle key issues affecting their business.

In person international perspective on those issues was available in April, when U.K.-based representatives of the International Federation of the Phonographic Industry (IFPI) met with Australian politicians and bureaucrats during an IFPI visit to discuss new anti-piracy initiatives with Australian Record Industry Assn. (ARIA) members.

Stephen Peach, who took over as ARIA CEO in January, says the politicians "appreciated that with piracy taking up 9% of the music market here, we had cause for concern." ARIA's own anti-piracy activity saw it involved in a stream of raids and court cases throughout the year.

The New Zealand music industry was no less proactive. Its lobbying led to the introduction of local music quotas ranging from 10% to 15% (depending on station format) on commercial radio in March. In November, the New Zealand government spent \$400,000 New Zealand (\$205,000) to fly international music executives to Auckland for a string of multi-act showcases under the World Series banner.

INTERNATIONAL ACCEPTANCE

Acts from both countries continued to make their mark globally during 2002. The highest profile probably belonged to the Mushroom Records' (FMR) Kylie Minogue, a longtime superstar both here and in the U.S. who finally broke into the U.S. market, where her *Fever* album shipped 1 million units. Country singer Keith Urban also enjoyed U.S. success with his *Golden Road* album (EMI).

The top 10 success in the U.S. and across Europe of garage-rockers the Vines with their *Highly Evolved* album (Europe Room/EMI) brought greater international A&R attention to similar acts from the region. From New Zealand, the Datsuns, who inked with V2, and Flying Nun's punky D4 went with Infectious. From Australia, the Rubber label's Jet signed to Elektra, while FMR set up Doublethink Records in the U.K. with Dave Robinson, founder of now-defunct groundbreaking British indie Stiff Records. FMR chairman Roger Grierson says that the label's aim is to break Aussie acts in the U.K. "without having to necessarily go through the traditional taste-makers."

Australasian acts that broke new ground in various parts of the world during 2002 included Kasey Chambers (EMI), Tashie (Warner), Silver-

AUSTRALIA: THE TOP STORIES

- Piracy rises to take 9% of Australian and 10% of New Zealand markets.
- Airplay for local acts is expanded, and in New Zealand, radio quotas are introduced.
- The Australian Labelling Code of Practice will see some releases banned from sale to under-18s.
- The New Zealand government flies in international execs for the World Series event.
- The indie music sector raises its profile—and its sales.

BMC Australia managing director Ed St. John adds, "Australia was long known as a rock market, but in recent years, it's also been a strong dance, urban, and pop A&R source."

TOUGH TRADING

The overseas success of Australian music was a boon to publishers as well. The Australian Publishing Right Assn. (APRA) reported a record gross revenue of \$100 million Australian (\$56 million), with overseas earnings hitting a new high of \$16.27 million Australian (\$9.1 million).

Trading conditions, however, remained tough in Australia and New Zealand. IFPI figures for the first half of 2002 showed the Australian market down 6% in value and 3.8% in units, while the Recording Industry Assn. of New Zealand estimates that the New Zealand market shrank by 1.73% in value during the year. As in other markets, DVD had a major impact with music retailers. The DVD sales explosion was credited with helping fund the expansion of major retailers Sanity Music, HMV, and JB Hi-Fi during the year. Elsewhere at retail, April saw the Virgin Megastores brand re-enter the Australian market.

As the year drew to a close, it was confirmed that retailers would have to deal with new regulation in 2003, in the shape of an updated voluntary Labelling Code of Practice due to take effect April 1. Devised by ARIA and the Australian Music Retailers Assn. in consultation with regulator the Office of Film & Literature Classification, it will see some releases that specifically refer to sex, drugs, and violence banned from sale to under-18s.

★ 2002 IN REVIEW ★



ST. JOHN

PEACH

chair (Eleven/EMI), Holly Valance (Eagle Music/Universal), Darren Hayes (Sony), and Bic Runga (Sony). Warner Music Australia chairman Shaun James says, "There's a tremendous amount of talent here which is hungry and willing to work."



Red Hot and Platinum. Warner Bros. act Red Hot Chili Peppers is one of the year's success stories in Australia, shipping more than 200,000 copies of their *By Your Side* album and earning a triple-platinum award. Pictured after the band's recent Sydney performance—when the multi-platinum honor was presented to them—from left, are band member Flea, Warner Music Australia chairman/CEO Shaun James, and band members John Frusciante, Chad Smith, and Anthony Kiedis.

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BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter

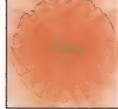
by Geoff Mayfield

QUEEN OF CHRISTMAS: In a year when country is the only popular genre to see growth over 2001 album volume, it seems appropriate that the country/pop combo served by Shania Twain emerges as the leader of the fourth-quarter parade. Her *Up! No. 1*, for a fourth straight week on both The Billboard 200 and Top Country Albums, showing its first gain over prior-week sales (373,000 units, up 18%). The title has already sold 2.2 million in its short shelf life and threatens to join the table for the rest of 2002, as Creed's *Weathered* did a year ago when it led the big chart for the last six sales weeks of 2001.

She was featured in some special VH1 programming, but Mercury pins most of Twain's gain to increased store traffic, which sees album sales surge 32% ahead of the previous week (see *Market Watch*, page 16). A country act also rode the Billboard 200's runner-up slot, as an NBC special sells the Dixie Chicks' latest to more than double its sales—good for Greatest Gainer flags on both that chart and the country list (295,000, up 105%).

R&B INVASION: Chalk up best-ever Nielsen SoundScan sales for Aaliyah (*No. 3*, 279,500 units), Whitney Houston (*No. 9*, 205,000), and B2K (*No. 10*, 195,000).

The posthumous Aaliyah set beats the 187,000 that her third album did in its first week last year, while Houston's number not only beats the 177,000-unit start of the 1995 *Waiting to Exhale* soundtrack but also tops the best weeks for either of her Sound-



Scan-era solo albums. B2K almost doubles the 109,000 that its first album sold when it entered The Billboard 200 at *No. 2* in March.

Rapper Nas has the fourth-highest bow, but with an odd Friday street-date—prompted by rampant piracy—the title only had three days in the tracking week to ring 156,000 units. That's less than half the 343,000 that *Stillmatic*, his last official full-length, did when it began at *No. 8* during Christmas week 2001.

Next week is a big test for each of the four new titles that chart this issue's top 20, as the only albums in this issue's top 50 that sell less than they did the week before are recent R&B/hip-hop arrivals: Mariah Carey (*No. 14*, down 28%), 2Pac (*No. 21*, down 13%), and Snoop Dogg (*No. 44*, down 9.5%).

Meanwhile, each of the 14 acts that either played or won at Fox's Dec. 9 *Billboard Music Awards* have gains of at least 27%, with all but two of those gains beating the week's 32% volume lift; the biggest unit gains go to Avril Lavigne (*No. 6*, up 96,000) and Justin Timberlake (13-11, up 56,000).

CHARTS NEVER SLEEP: There will be no Jan. 4 issue, but we'll still crank out charts during Christmas week.



from Billboard Research; contact 646-654-4633 or research@billboard.com.

WE NEED A LITTLE CHRISTMAS: Market Watch shows year-to-date album sales are down 10.8% from 2001, and you probably know that the only weeks in 2002 when album sales beat the same frame of the prior year came when Easter and Thanksgiving fell in different weeks than they did in 2001.

To date, only 59 album titles have sold 1 million or more this calendar year, according to Nielsen SoundScan, which means the industry could round its smallest class of platinum-level sellers since 1996, when SoundScan only tallied 56. There were 100 album titles in that range last year; 88 each in both 1999 and that powerful 2000 surge.

While file sharing and CD burning are undeniable culprits behind 2002's bleak numbers, I think National Assn. of Recording Merchandisers president Pamela Horowitz hit the nail on the head at the trade group's convention in March when she likened the climate to that of the early '80s, when home taping was thought to be the industry's biggest demon but wasn't the sole problem.

The decline of today's cassette mirrors the disappearance of the 8-track tape two decades ago, while a shaky economy is another echo of the early '80s. Another reminder of the post-disco crash: Although this column reported more than 30 acts that enjoyed best-ever SoundScan weeks during 2002, one could argue that music is not grabbing the consumer as much as it did during the teen-pop boom of a couple of years ago or during rock's mid-'90s.

The woes of the early '80s spurred changes that led to a healthier music industry. The dawn of another reinvention, this time with even more dramatic changes, is upon us. May the New Year be kind to you as those events begin to unfold.

Singles Minded



by Shilva Patel, Minal Patel, Wade Usman

THIS WEEK: George Strait scores the final chart-topper of the year on Hot Country Singles & Tracks, a feat that places him in a second-place tie for the most No. 1 songs in this chart's 58-year history.

"She'll Leave You With a Smile" becomes Strait's 38th No. 1, matching a tally set by Merle Haggard when his "Twinkle, Twinkle Lucky Star" topped the chart in February 1988. Strait is three No. 1 titles shy of topping the all-time record of 40 No. 1 singles, established by Conway Twitty in 1986. Among the 16 artists that placed singles atop the country chart this year, Strait claims the longest No. 1 span: He landed his first No. 1 some 20 years ago, when "Fool Hearted Memory" reigned in August 1982.

In contrast, it's at least twice as difficult to reach No. 1 on the chart today as it was when Strait celebrated his first No. 1. "Fool" was one of 47 No. 1 singles in 1982, compared with the 21 titles that saw top ink this year. There were 22 different No. 1 country singles in 2001.

Erykah Badu's "Love of My Life (An Ode to Hip-Hop)" featuring Common rises to No. 1 on Hot R&B/Hip-Hop Singles & Tracks, despite slipping slightly in both airplay and sales. The track earns the top spot by default as it bypasses "Work It" by Missy "Misdemeanor" Elliott, which sees a larger decline in points. With an audience of 42 million, "All I Have" by Jennifer Lopez Featuring LL Cool J debuts at No. 25 on The Billboard Hot 100, becoming the second-highest airplay-only track to enter the chart. Janet Jackson's "All for You" debuted at No. 14 in April 2001 with points coming solely from radio play.

THIS YEAR: The one-week audience record on The Billboard Hot 100 and Hot 100 Singles & Tracks was broken four times in 2002. Usher's "U Got It Bad" peaked at 149.9 million listener impressions in January and stood as the standard-bearer for four months before Ashanti's "Foolish" passed it by (155.9 million). Ashanti was then topped by two Nelly tracks, "Hot in Herre" (163.1 million in July) and "Dilemma" (featuring Kelly Rowland, which set the current audience record of 167.7 million in August.

R&B/hip-hop continued to dominate the

Hot 100 in 2002, as seven of nine No. 1s (and all seven on Hot 100 Airplay) came from that genre. Top 40 radio's increased acceptance of R&B/hip-hop, as well as the ratings success of R&B and rhythmic top 40 stations, helped fuel those titles to the top.

The records set on Hot 100 Singles Sales were of the dubious sort. A new one-week low was established at No. 1 on that chart, as "Girlfriend" by 'N Sync Featuring Nelly moved a scant 3,500 units in the July 6 issue. The one-week high belonged to the American Idol-fueled "Before Your Love/A Moment Like This" by Kelly Clarkson, which scanned 236,000 units in October. No other single sold more than 40,000 units in a week. The next-highest one-week total belonged to Nickelback's "How You Remind Me," with 37,000 units in January. The weekly No. 1 singles sold a cumulative 1.3 million units, averaging 25,000 units per week in 2002—58% less than last year, when the No. 1 scanned 3.1 million for an average of 59,600 per week.

On Hot R&B/Hip-Hop Singles & Tracks, rap became the dominant "flava," constituting seven of the chart's 10 No. 1s in 2002. Erykah Badu Featuring Common's "Love of My Life (An Ode to Hip-Hop)" is only the third R&B record to make the pole position, with one No. 1 country single and the other two coming from newcomers: Ashanti with "Foolish" and

Tweety with "Oops (Oh My)." Country Singles & Tracks highlights in 2002 include Tim McGraw's unusual accomplishment of replacing himself as No. 1, something this chart hadn't seen in 20 years. McGraw's "The Cowboy in Me" led the chart in the March 16 issue, one week after his duet pairing with Jo Dee Messina, "Bring on the Rain," ruled. McGraw's double win was the first since Willie Nelson utilized a dual situation with Waylon Jennings to log two straight No. 1s in 1982.







































Four country artists claimed their first No. 1 singles this year, compared with five last year. None of this year's crop of first-timers took top ink with a debut single, however. Last year, three of the five rose to No. 1 with their first singles. Kenny Chesney's "The Good Stuff" spent the most weeks atop the chart at any title in three years when it held court for seven weeks this summer—the longest No. 1 stretch since Lonestar's "Amazed" logged eight weeks in 1999.













NELLY

Sales data compiled by
Nielsen
SoundScan

LAST WEEK	THIS WEEK	ARTIST	INFLUENT & NUMBER/DISTRIBUTING LABEL	Title	WEEK POSITION	LAST WEEK	THIS WEEK	ARTIST	INFLUENT & NUMBER/DISTRIBUTING LABEL	Title	WEEK POSITION
1	1	SHANIA TWAIN	NUMBER 1	4 Weeks At Number 1	Up!	49	50	504 BOYZ	107 NEW YORK UNIVERSAL (RECEIVED) 12/18/02	Buffers	49
2	9	DOKE CHICKS	HOT SHOT DEBUT	Home	1	51	52	VARIOUS ARTISTS	SWIZZ BEATS PRESENTS G.E.T.T.O. STORIES	Audiobase	50
3	10	AALIYAH	1	1 Care 4 U	3	53	54	BARBRA STREISAND	107 NEW YORK UNIVERSAL (RECEIVED) 12/18/02	Duets	38
4	2	TIM MCGRAW	The McGraw And The O'Connell Doctors	2	55	56	57	VARIOUS ARTISTS	SWIZZ BEATS PRESENTS G.E.T.T.O. STORIES	Audiobase	50
5	3	SOUNDTRACK	8 Mile	1	58	59	60	VARIOUS ARTISTS	SWIZZ BEATS PRESENTS G.E.T.T.O. STORIES	Audiobase	50
6	9	AVRIL LAVIGNE	Let Go	2	61	62	63	VARIOUS ARTISTS	SWIZZ BEATS PRESENTS G.E.T.T.O. STORIES	Audiobase	50
7	4	VARIOUS ARTISTS	New 11	2	64	65	66	VARIOUS ARTISTS	SWIZZ BEATS PRESENTS G.E.T.T.O. STORIES	Audiobase	50
8	6	JENNIFER LOPEZ	This Is Me...This	1	67	68	69	VARIOUS ARTISTS	SWIZZ BEATS PRESENTS G.E.T.T.O. STORIES	Audiobase	50
9	10	WHITNEY HOUSTON	Just Whitney...	9	70	71	72	VARIOUS ARTISTS	SWIZZ BEATS PRESENTS G.E.T.T.O. STORIES	Audiobase	50
10	11	BIZ	Pandemonium?	10	73	74	75	VARIOUS ARTISTS	SWIZZ BEATS PRESENTS G.E.T.T.O. STORIES	Audiobase	50
11	13	JUSTIN TIMBERLAKE	Justified	2	76	77	78	VARIOUS ARTISTS	SWIZZ BEATS PRESENTS G.E.T.T.O. STORIES	Audiobase	50
12	11	ELVIS PRESLEY	Elvis: 30 #1 Hits	1	81	82	83	VARIOUS ARTISTS	SWIZZ BEATS PRESENTS G.E.T.T.O. STORIES	Audiobase	50
13	7	FAITH HILL	Cry	1	84	85	86	VARIOUS ARTISTS	SWIZZ BEATS PRESENTS G.E.T.T.O. STORIES	Audiobase	50
14	1	MARIAH CAREY	Charmbracelet	3	87	88	89	VARIOUS ARTISTS	SWIZZ BEATS PRESENTS G.E.T.T.O. STORIES	Audiobase	50
15	26	NORAH JONES	Come Away With Me	6	91	92	93	VARIOUS ARTISTS	SWIZZ BEATS PRESENTS G.E.T.T.O. STORIES	Audiobase	50
16	10	CHRISTINA AGUILERA	Stripped	2	94	95	96	VARIOUS ARTISTS	SWIZZ BEATS PRESENTS G.E.T.T.O. STORIES	Audiobase	50
17	27	JOSH GROBAN	Josh Groban	8	99	100	101	VARIOUS ARTISTS	SWIZZ BEATS PRESENTS G.E.T.T.O. STORIES	Audiobase	50
18	19	NAS	God's Son	10	102	103	104	VARIOUS ARTISTS	SWIZZ BEATS PRESENTS G.E.T.T.O. STORIES	Audiobase	50
19	22	ROD STEWART	It Had To Be You... The Great American Songbook	4	105	106	107	VARIOUS ARTISTS	SWIZZ BEATS PRESENTS G.E.T.T.O. STORIES	Audiobase	50
20	15	EMINEM	The Eminem Show	1	110	111	112	VARIOUS ARTISTS	SWIZZ BEATS PRESENTS G.E.T.T.O. STORIES	Audiobase	50
21	8	2PAC	Better Days	5	113	114	115	VARIOUS ARTISTS	SWIZZ BEATS PRESENTS G.E.T.T.O. STORIES	Audiobase	50
22	6	PAUL McCARTNEY	Back to the U.S. Live 2002	8	116	117	118	VARIOUS ARTISTS	SWIZZ BEATS PRESENTS G.E.T.T.O. STORIES	Audiobase	50
23	22	NELLY	Nellyville	1	121	122	123	VARIOUS ARTISTS	SWIZZ BEATS PRESENTS G.E.T.T.O. STORIES	Audiobase	50
24	18	SANTANA	Shaman	1	124	125	126	VARIOUS ARTISTS	SWIZZ BEATS PRESENTS G.E.T.T.O. STORIES	Audiobase	50
25	23	THE ROLLING STONES	Fury Licks	2	127	128	129	VARIOUS ARTISTS	SWIZZ BEATS PRESENTS G.E.T.T.O. STORIES	Audiobase	50
26	29	TOBY KEITH	Unleashed	1	130	131	132	VARIOUS ARTISTS	SWIZZ BEATS PRESENTS G.E.T.T.O. STORIES	Audiobase	50
27	21	JAY-Z	The Blackprint: 2 The Gift And The Curse	1	133	134	135	VARIOUS ARTISTS	SWIZZ BEATS PRESENTS G.E.T.T.O. STORIES	Audiobase	50
28	19	MISSY ELLIOTT	Under Construction	3	136	137	138	VARIOUS ARTISTS	SWIZZ BEATS PRESENTS G.E.T.T.O. STORIES	Audiobase	50
29	23	MATCHBOX TWENTY	More Than You Think You Are	6	139	140	141	VARIOUS ARTISTS	SWIZZ BEATS PRESENTS G.E.T.T.O. STORIES	Audiobase	50
30	41	ANDREA BOCELLI	Senza Frontiere	12	142	143	144	VARIOUS ARTISTS	SWIZZ BEATS PRESENTS G.E.T.T.O. STORIES	Audiobase	50
31	43	JA RULE	The Last Temptation	4	145	146	147	VARIOUS ARTISTS	SWIZZ BEATS PRESENTS G.E.T.T.O. STORIES	Audiobase	50
32	15	SYSTEM OF A DOWN	Steal This Album!	15	148	149	150	VARIOUS ARTISTS	SWIZZ BEATS PRESENTS G.E.T.T.O. STORIES	Audiobase	50
33	40	PINK	Misconduct	6	151	152	153	VARIOUS ARTISTS	SWIZZ BEATS PRESENTS G.E.T.T.O. STORIES	Audiobase	50
34	37	ALAN JACKSON	Let It Be Christmas	27	154	155	156	VARIOUS ARTISTS	SWIZZ BEATS PRESENTS G.E.T.T.O. STORIES	Audiobase	50
35	29	KENNY G	Wishes	29	157	158	159	VARIOUS ARTISTS	SWIZZ BEATS PRESENTS G.E.T.T.O. STORIES	Audiobase	50
36	35	RASCAL FLATTS	Melt	5	160	161	162	VARIOUS ARTISTS	SWIZZ BEATS PRESENTS G.E.T.T.O. STORIES	Audiobase	50
37	—	JOSH GROBAN	Josh Groban In Concert	35	163	164	165	VARIOUS ARTISTS	SWIZZ BEATS PRESENTS G.E.T.T.O. STORIES	Audiobase	50
38	42	ELTON JOHN	Greatest Hits 1970-2002	12	166	167	168	VARIOUS ARTISTS	SWIZZ BEATS PRESENTS G.E.T.T.O. STORIES	Audiobase	50
39	45	KENNY CHESNEY	No Shoes, No Shirt, No Problems	10	169	170	171	VARIOUS ARTISTS	SWIZZ BEATS PRESENTS G.E.T.T.O. STORIES	Audiobase	50
40	45	GOOD CHARLOTTE	The Young And The Hopeless	7	172	173	174	VARIOUS ARTISTS	SWIZZ BEATS PRESENTS G.E.T.T.O. STORIES	Audiobase	50
41	51	ALAN JACKSON	Drive	1	175	176	177	VARIOUS ARTISTS	SWIZZ BEATS PRESENTS G.E.T.T.O. STORIES	Audiobase	50
42	23	NIRVANA	Nirvana	3	178	179	180	VARIOUS ARTISTS	SWIZZ BEATS PRESENTS G.E.T.T.O. STORIES	Audiobase	50
43	44	JOHN MAYER	Room For Squares	15	181	182	183	VARIOUS ARTISTS	SWIZZ BEATS PRESENTS G.E.T.T.O. STORIES	Audiobase	50
44	28	SNOOP DOGG	Paid The Cost To Be A Disc	12	184	185	186	VARIOUS ARTISTS	SWIZZ BEATS PRESENTS G.E.T.T.O. STORIES	Audiobase	50
45	54	PUDLOE OF MUDD	Come Clean	9	187	188	189	VARIOUS ARTISTS	SWIZZ BEATS PRESENTS G.E.T.T.O. STORIES	Audiobase	50
46	—	FRESH	Round Room	46	190	191	192	VARIOUS ARTISTS	SWIZZ BEATS PRESENTS G.E.T.T.O. STORIES	Audiobase	50
47	—	COMMON	Electric Circus	47	193	194	195	VARIOUS ARTISTS	SWIZZ BEATS PRESENTS G.E.T.T.O. STORIES	Audiobase	50
48	37	3 DOORS DOWN	Away From The Sun	8	196	197	198	VARIOUS ARTISTS	SWIZZ BEATS PRESENTS G.E.T.T.O. STORIES	Audiobase	50

WEEK ENDING	LAST WEEK	THIS WEEK	ARTIST IMPORT A NUMBER/DISTRIBUTING LABEL	Title	WEEKS ON CHART	LAST WEEK	THIS WEEK	ARTIST IMPORT A NUMBER/DISTRIBUTING LABEL	Title	WEEKS ON CHART
100	97	7	PEARL JAM 	Rust Act	5	180	142	TAPROOT	Welcome	17
101	86	11	SOUNDTRACK 	American Idol: Greatest Moments	4	181	144	MERCYME	Spoken For	41
102	99	103	O-TOWN	02	28	152	147	TOM PETTY AND THE HEARTBREAKERS	The Last DJ	9
103	109	109	MARTINA MCBRIDE 	Greatest Hits	5	153	157	BRITNEY SPEARS 	Britney	1
104	100	108	ALISON KRAUSS + UNION STATION 	Live	36	154	147	RUSSELL WATSON	Escare	114
105	86	76	VARIOUS ARTISTS	Totally Hits 2002: More Platinum Hits	21	155	170	TALIB KWELI	Quality	21
106	115	120	QUEEN OF THE STONE AGE	Songs For The Deaf	17	156	168	VARIOUS ARTISTS	A Wishin' Hill Christmas	118
107	94	91	KEITH URBAN 	Golden Road	11	157	134	SOUNDTRACK	Harry Potter And The Chamber Of Secrets	81
108	102	98	DAVID GRAY	A New Day At Midnight	17	158	142	NICK CARTER 	Now Or Never	17
109	100	100	NIVEX 	Nivex	109	159	148	LIFHOUSE	Stanley Kubrick	7
110	101	100	TORI AMOS 	Scarlet's Walk	7	160	162	P.O.D. 	Catalina	6
111	106	104	BON JOVI	Bounce	2	161	161	K-CI & JOJO	Emotional	61
112	92	87	JIM JOHNSON 	World Wrestling Entertainment Presents: WWE Anthology (Soundtrack)	13	162	181	SIMPLE PLAN	No Pads, No Helmets...Just Balls	162
113	112	106	LINKIN PARK 	(Reanimation)	2	163	127	VARIOUS ARTISTS	A Peaceful Christmas	128
114	96	77	IL COOL 	18	2	164	159	VARIOUS ARTISTS	Radio Disney Jams: Vol. 5	122
115	86	99	KIDZ BOB KIDS	Kidz Bob Christmas	6	165	155	BECK	Sea Change	8
116	114	116	JACK JOHNSON 	Breaktime Festivals	34	166	161	SHAKIRA 	Laundry Service	3
117	117	124	GEORGE STRAIT 	The Road Less Traveled	9	167	160	BARRY MANILOW 	Ultimate Manilow	3
118	87	82	PHIL COLLINS	Tousley	10	168	182	LEO ZEPPELIN	Early Days & Later Days: The Best Of Led Zepplin Volume One And Two	116
119	95	66	MIDWINTER	The End Of All Things To Come	17	169	179	JIMMY EAT WORLD 	Jimmy Eat World	31
120	129	150	VARIOUS ARTISTS	Disneymania: Superstar Artists Sing Disney...Their Way!	61	170	160	SOUNDTRACK	Spirit: Stillest Of The Storm	40
121	104	56	BOB DYLAN	The Bootleg Series Volume 5: Bob Dylan Live 1975 The Rolling Thunder Revue	56	173	159	EVE 	Eve-olutes	6
122	87	75	SEAN PAUL	Dutty Rock	26	172	150	THE WHITE STRIPES	White Blood Cells	61
123	111	107	PLAY	Play (EP)	74	173	146	CLIQUE 	Lord Willin'	4
124	110	118	AARON CARTER	Another Earthquake	18	174	167	TOBY KEITH 	Pull My Chain	9
125	124	141	DAVE MATTHEWS BAND 	Busted Stuff	1	175	165	SHAKIRA	Laundry Service: Washed And Dried	112
126	127	148	KENNY G 	Paradise	9	176	177	VARIOUS ARTISTS 	New 9	1
127	122	134	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR.	Christmas With The Rat Pack	122	177	176	STEVE WONDER	The Definitive Collection	35
128	121	113	SYSTEM OF A DOWN 	Tenacity	1	178	100	TONY CLARK	A Walk To Remember	34
129	105	69	CRAG DAVIS	Slicker Than Your Average	32	179	164	LAS KETCHUP 	Las Ketchup	65
130	156	127	MERCYME 	Almost There	67	181	172	NICKEL CREEK	This Side	18
131	75	123	VARIOUS ARTISTS	(Worship: A Total Worship Experience)	60	182	171	ENRIQUE IGLESIAS 	Bluesgrass & White Snow: A Mountain Christmas	172
132	133	170	B2K	Santa Hooded Me Up (EP)	132	183	195	MONTGOMERY GENTRY	My Town	26
133	105	7	SHAGGY	Lucky Day	24	184	190	SUSAN TEDESCHI	Wait For Me	91
134	120	143	MICHAEL W. SMITH 	Worship	20	185	169	HEATHER HEADLEY	This Is Who I Am	38
135	145	146	NICKELBACK 	Silver Side	2	186	191	SEAN WILLIS 	Moulin Rouge	3
136	106	97	LI JON & THE EAST SIDE BOYZ	Kings Of Crunk	15	187	180	MARK WILLIS	Greatest Hits	140
137	123	162	AEROSMITH 	O Yeah! Ultimate Aerosmith Hits	4	188	156	LI'L FLIP 	Underground Legend	12
138	132	117	NEW FOUND GLORY 	Sticks and Stones	4	189	145	HAPPY ROOTS 	Watermelon, Chickens & Grizz	24
139	131	193	ERIC CLAPTON	One More Car, One More Rider: Live On Tour 2001	43	190	166	JOHNNY CASH	American IV: The Man Comes Around	70
140	130	131	STONE SOUR	Stone Sour	46	191	189	KIDZ BOB KIDS	Kidz Bob	76
141	158	158	THE BRIAN SETZER ORCHESTRA	Boogie Woogie Christmas	141	192	183	HILARY DUFF	Santa Clause Lane	154
142	127	144	JUMPS	All The Time In The World	6	193	162	THE USED	The Used	166
143	126	101	KELLY OSBOURNE	Shut Up	101	194	167	ALANIS MORISSETTE	Fear On Scars	194
144	139	132	KORN 	Unesuchables	2	195	168	OUR LADY PEACE 	Gravity	9
145	141	160	SOUNDTRACK	Shrek	28	196	157	AMERIE	All I Have	9
146	135	112	LEANN RIMES 	Twisted Angel	12	197	160	BRAD PAISLEY	Part II	31
147	138	133	SOUNDTRACK	Spider-Man	4	198	147	JO DEE MESSINA	A Stranger Love	147
148	97	53	SOUNDTRACK	Paid In Full	53	199	193	UNCLE KRACER	No Jingle To Shame	43
149	134	132	JOHN TESH	Christmas Worship	136	200	187	GEORGE STRAIT	The Best Of George Strait 20th Century Masters The Millennium Collection	76

 Albums with the greatest sales gain this week.  Importing. Includes albums by American artists that are reissues of previous releases.  RIAA certification for new shipment of 100,000 units (100K).  RIAA certification for new shipment of 1 million units (1M).  RIAA certification for new shipment of 10 million units (10M).  RIAA certification for new shipment of 100 million units (100M).  RIAA certification for new shipment of 1 million units (1M).  RIAA certification for new shipment of 10 million units (10M).  RIAA certification for new shipment of 100 million units (100M).  RIAA certification for new shipment of 1 million units (1M). RIAA certification for new shipment of 10 million units (10M). RIAA certification for new shipment of 100 million units (100M). RIAA certification for new shipment of 1 million units (1M). RIAA certification for new shipment of 10 million units (10M). RIAA certification for new shipment of 100 million units (100M). 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Billboard TOP BLUES ALBUMS

LAST WEEK	THIS WEEK	ARTIST	WEEKS ON CHART	PEAK POSITION	ALBUM	WEEKS ON CHART	PEAK POSITION
1	1	SUSAN TEDESCHI	1	1	Wait For Me	4	1
2	2	STEVE RAY VAUGHAN & DOUGLAS TROUBLE	1	2	The Essential Steve Ray Vaughan And Douglas Trouble	1	2
3	3	DELBERT MCCLENTON	1	3	Room To Breathe	1	3
4	4	SHEMEKIA COPELAND	1	4	Talking To Strangers	1	4
5	5	ETTA JAMES	1	5	Love Songs	1	5
6	6	ROY ROGERS	1	6	Slideways	1	6
7	7	VARIOUS ARTISTS	1	7	Blind Pig Records 25th Anniversary Collection	1	7
8	8	DELBERT MCCLENTON	1	8	Nothing Personal	1	8
9	9	ETTA JAMES & THE ROOTS BAND	1	9	Burnin' Down The House	1	9
10	10	VARIOUS ARTISTS	1	10	Merry Blue Christmas	1	10
11	11	TAB BENNETT & JIMMY THACKERY	1	11	Whiskey Store	1	11
12	12	JOHN LEE HOOKER & MUDDY WATERS	1	12	Winning Combinations	1	12
13	13	VARIOUS ARTISTS	1	13	When The Sun Goes Down: The Secret History of Rock & Roll	1	13
14	14	JOE BONAMASSA	1	14	So It's Like That	1	14
15	15	JEFF PITCHELL	1	15	Heavy Hitters	1	15

Billboard TOP REGGAE ALBUMS

LAST WEEK	THIS WEEK	ARTIST	WEEKS ON CHART	PEAK POSITION	ALBUM	WEEKS ON CHART	PEAK POSITION
1	1	SEAN PAUL	1	1	Dutty Rock	5	1
2	2	SHAGGY	1	2	Lucky Day	1	2
3	3	VARIOUS ARTISTS	1	3	Reggae Gold 2002	1	3
4	4	BEEBEE MAN	1	4	Tropicant Storm	1	4
5	5	BOB MARLEY & THE WAILERS	1	5	Legend (Deluxe Edition)	1	5
6	6	KYA PI	1	6	Me U Want	1	6
7	7	VARIOUS ARTISTS	1	7	Reggae Pulse: The Heartbeat Of Jamaica	1	7
8	8	VARIOUS ARTISTS	1	8	Strictly The Best: Vol. 29	1	8
9	9	VARIOUS ARTISTS	1	9	Strictly The Best: Vol. 30	1	9
10	10	SEAZA	1	10	De Root Thing	1	10
11	11	VARIOUS ARTISTS	1	11	Reggae Dancehall Anthology 2002	1	11
12	12	SHAGGY	1	12	Mr. Lover Man (The Best Of Shaggy - Part 1)	1	12
13	13	VARIOUS ARTISTS	1	13	Dubwise: Greensleeves Rhythm Album #27	1	13
14	14	ELEPHANT MAN	1	14	Higher Level	1	14
15	15	DAMIAN "JR. GONG" MARLEY	1	15	Halfway House	1	15

Billboard TOP WORLD ALBUMS

LAST WEEK	THIS WEEK	ARTIST	WEEKS ON CHART	PEAK POSITION	ALBUM	WEEKS ON CHART	PEAK POSITION
1	1	BAHA MEN	1	1	Greatest World Hits	2	1
2	2	SOUNDTRACK	1	2	Fidele	1	2
3	3	THE CHIEFTAINS	1	3	Down The Old Pk Road/The Nashville Sessions	1	3
4	4	BAHA MEN	1	4	More It Like This	1	4
5	5	ISRAEL KANAKAWIWO OLE	1	5	Alone In A World	1	5
6	6	SINEAD O'CONNOR	1	6	See No Evil	1	6
7	7	JOHN McDERMOTT/ANTHONY KEARNS/ROHAN TYNAN	1	7	The Very Best Of The Irish Tenors	1	7
8	8	VARIOUS ARTISTS	1	8	Christmas	1	8
9	9	CIRQUE DU SOLEIL	1	9	Varietes	1	9
10	10	ROHAN TYNAN	1	10	The Impassioned Dream: Live From Dublin	1	10
11	11	CESARIA EVORA	1	11	The Very Best Of Cesaria Evora	1	11
12	12	VARIOUS ARTISTS	1	12	Red Hot & Blue & Spirit	1	12
13	13	SOUNDTRACK	1	13	Musoum Wedding	1	13
14	14	SOUNDTRACK	1	14	Amalia	1	14
15	15	ANTHONY KEARNS/ROHAN TYNAN/FINBAR WRIGHT	1	15	The Irish Tenors: Irish Legends	1	15

Billboard TOP CONTEMPORARY CHRISTIAN ALBUMS

LAST WEEK	THIS WEEK	ARTIST	WEEKS ON CHART	PEAK POSITION	ALBUM	WEEKS ON CHART	PEAK POSITION
1	1	VARIOUS ARTISTS	1	1	NUMBER 1/GREATEST GAINERS	4	1
2	2	VARIOUS ARTISTS	1	2	WOW Hits 2002	1	2
3	3	MICHAEL W. SMITH	1	3	Worship Albums	1	3
4	4	MERCYME	1	4	Almost There	1	4
5	5	MICHAEL W. SMITH	1	5	(Worship: A Total Worship Experience)	1	5
6	6	JUMPS	1	6	All The Time In The World	1	6
7	7	JOHN TESH	1	7	Christmas Worship	1	7
8	8	MERCYME	1	8	Spoken For	1	8
9	9	LIFECHOUSE	1	9	Shades Of Christmas	1	9
10	10	P.O.D.	1	10	Sanctified	1	10
11	11	VARIOUS ARTISTS	1	11	City On A Hill: His Christmas Town	1	11
12	12	NICHOLE NORDEMAN	1	12	Songs 4 Worship - Shout To The Lord!	1	12
13	13	ARY GRANT	1	13	Women & Sons	1	13
14	14	THIRD DAY	1	14	Legacy: Women & Sons	1	14
15	15	POINT OF GRACE	1	15	Gifts Of Grace	1	15
16	16	KIRK FRANKLIN	1	16	The Rebirth Of Kirk Franklin	1	16
17	17	NICOLE C. MULLIN	1	17	Christmas In Black And White	1	17
18	18	MARY MARY	1	18	Incredible	1	18
19	19	STEVEN CURTIS CHAPMAN	1	19	Declaration	1	19
20	20	ZOEGRIL	1	20	Mix Of The Week	1	20
21	21	JUMPS	1	21	All The Joy In The World	1	21
22	22	SELAH	1	22	Reas Of Bethlehem	1	22
23	23	PLUS ONE	1	23	Christmas	1	23
24	24	BILL & GLORIA GATHER AND THEIR HOMECOMING FRIENDS	1	24	Let Freedom Ring: Live From Carnegie Hall	1	24
25	25	REBECCA ST. JAMES	1	25	Worship Gold	1	25
26	26	NEWSBOYS	1	26	Thrive	1	26
27	27	ZOEGRIL	1	27	Life	1	27
28	28	RELIANT K	1	28	The Anatomy Of The Temple In Christ	1	28
29	29	NEWSBOYS	1	29	Newsboys Reunited	1	29
30	30	TOBYMAC	1	30	Drivern Discovers	1	30
31	31	STEVIE NINE THE RICHES	1	31	Speak Three Things: POL Chapter 3	1	31
32	32	FRED HAMMOND	1	32	Busby T.J. Jones Presents: God's Leading Ladies	1	32
33	33	VARIOUS ARTISTS	1	33	God Bless America: Live From Carnegie Hall	1	33
34	34	BILL & GLORIA GATHER AND THEIR HOMECOMING FRIENDS	1	34	Believe	1	34
35	35	YOLANDA ADAMS	1	35	Blessed By Christmas	1	35
36	36	JOHN P. KEE & NEW LIFE	1	36	Blissed	1	36
37	37	JOY WILLIAMS	1	37	By Surprise	1	37

Billboard TOP GOSPEL ALBUMS

LAST WEEK	THIS WEEK	ARTIST	WEEKS ON CHART	PEAK POSITION	ALBUM	WEEKS ON CHART	PEAK POSITION
1	1	KIRK FRANKLIN	1	1	NUMBER 1/GREATEST GAINERS	24	1
2	2	MARY MARY	1	2	The Rebirth Of Kirk Franklin	1	2
3	3	FRED HAMMOND	1	3	Incredible	1	3
4	4	VARIOUS ARTISTS	1	4	Speak Three Things: POL Chapter 2	1	4
5	5	YOLANDA ADAMS	1	5	Busby T.J. Jones Presents: God's Leading Ladies	1	5
6	6	JOHN P. KEE & NEW LIFE	1	6	Believe	1	6
7	7	HEZELIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOR	1	7	Blessed By Christmas	1	7
8	8	TRIN-TEE 5-7	1	8	Family Affair: 5 Love Albums Give Us Love	1	8
9	9	THE BLIND BOYS OF ALABAMA	1	9	The Kiss	1	9
10	10	VARIOUS ARTISTS	1	10	Higher Ground	1	10
11	11	GEORGIA MASS CHOR	1	11	WOW Gospel 2002	1	11
12	12	KAREN CLARK SHEARD	1	12	I Owe You The Promise	1	12
13	13	SHEKINAH GLORY MINISTRY	1	13	2nd Chance	1	13
14	14	JEFF MAJORS	1	14	Praise Is What I Do	1	14
15	15	DORINDA CLARK-COLE	1	15	Season 4	1	15
16	16	JUANITA BYNUM	1	16	Behind The Veil: Morning Glory	1	16
17	17	SMOKE NORFUL	1	17	I Need You Lord	1	17
18	18	DOITIE PORFUL	1	18	Cherish With Devotion	1	18
19	19	NORMAN HUTCHINS	1	19	Nobody But You	1	19
20	20	THE BLIND BOYS OF ALABAMA	1	20	Spirit Of The Century	1	20
21	21	MAURETTE BROWN CLARK	1	21	By His Grace	1	21
22	22	LUTHER BARNES	1	22	Come Fly With Me	1	22
23	23	DONALD LAWRENCE & THE TRILLITY SINGERS	1	23	Go Get Your Love	1	23
24	24	DOUG & MELVIN WILLIAMS	1	24	Duets	1	24
25	25	MICHELLE WILLIAMS	1	25	Heart To Yours	1	25
26	26	JOE PACE	1	26	Shake The Foundation	1	26
27	27	DEUTRIKA HADDON	1	27	Love's The Answer	1	27
28	28	CECE WINANS	1	28	Cele Winans	1	28
29	29	PASTOR KEITH SMITH	1	29	DM Time Churchin: Live From Delebin	1	29
30	30	DR. CHARLES G. HAYES & THE COSMOPOLITAN WARRIORS	1	30	Rise & Sing Forever	1	30
31	31	KIRK WYALLUM	1	31	The Gospel According To Jesus: Chapter 1	1	31
32	32	THE SHEPHERDS	1	32	Tilley: Live In Augusta, GA	1	32
33	33	MARVIN SAPP	1	33	I Believe	1	33
34	34	ISRAEL AND NEW BREED	1	34	Working By Faith	1	34
35	35	THE CANTON SPIRITUALS	1	35	The River Waters: The River Within	1	35
36	36	BISHOP D. JAMES	1	36	Amazing Love	1	36
37	37	MISSISSIPPI MASS CHOR	1	37	Verity Presents The Gospel Gospel Vol. 1 My Prayer	1	37
38	38	VARIOUS ARTISTS	1	38	WOW Gospel 2002	1	38
39	39	VARIOUS ARTISTS	1	39	Be Glad	1	39

LAST WEEK	Airplay Monitored by		Artist
	Nielsen Broadcast Data Systems		
	TITLE (AIRPLAY POSITION)	WEEK NUMBER	WEEKS ON CHART
1	ALL MY LIFE <small>ROBIN CAMPBELL</small>	1	8 Weeks At Number One
2	ALWAYS <small>THE SALS</small>	1	Eight
3	YOU KNOW HOW TO RIGHT <small>THE COMPANY MEN</small>	1	Nineteen
4	NO ONE KNOWS <small>THE SALS</small>	1	Queens Of The Stone Age
5	THE TIED <small>ICE</small>	1	Cherelle
6	WHEN I'M GONE <small>RENALD CAMPBELL</small>	1	3 Doors Down
7	FINE AGAIN <small>THE SALS</small>	1	Southside
8	SHE HATES ME <small>THE SALS</small>	1	Puddle Of Nothing
9	COOCHIE <small>THE SALS</small>	1	Audiotaste
10	STILL WAITING <small>THE SALS</small>	1	Surv 4
11	PRAYER <small>THE SALS</small>	1	Northern
12	HONESTLY <small>THE SALS</small>	1	Zion
13	ROTHER <small>THE SALS</small>	1	Stone Soul
14	POEM <small>THE SALS</small>	1	Tigress
15	UNWISDOM <small>THE SALS</small>	1	System Of A Down
16	LOSE YOURSELF <small>THE SALS</small>	1	Jimmy Eat World
17	A FLOCKS CHORUS <small>THE SALS</small>	1	Colony
18	CLOCKS <small>THE SALS</small>	1	Colony
19	OUTSTAYAWAY <small>THE SALS</small>	1	Colony
20	THE TASTE OF INK <small>THE SALS</small>	1	The Gas
21	THE ZEPHYRUS <small>THE SALS</small>	1	Red Hot Chili Peppers
22	TOMORROW <small>THE SALS</small>	1	Go-Go
23	LIFESTYLES OF THE RICH AND FAMOUS <small>THE SALS</small>	1	Shantelle
24	RUNNING FROM ME <small>THE SALS</small>	1	TRIS/COMPASS
25	DROWNING <small>THE SALS</small>	1	Crazy Town
26	SWING SWING <small>THE SALS</small>	1	The All-American Rejects
27	CHAMBERED AND GUNS <small>THE SALS</small>	1	Travis
28	DOWN <small>THE SALS</small>	1	Southside
29	HEAD ON COLLISION <small>THE SALS</small>	1	New Found Glory
30	CAN'T STOP <small>THE SALS</small>	1	Red Hot Chili Peppers
31	WEATHERED <small>THE SALS</small>	1	Drone
32	POLYAMORPH <small>THE SALS</small>	1	Breaking Benjamin
33	GREY STREET <small>THE SALS</small>	1	Dave Matthews Band
34	REMEMBER ME <small>THE SALS</small>	1	Red Hot Chili Peppers
35	MY GODDRESS <small>THE SALS</small>	1	The Lovers
36	TAKE IT OFF <small>THE SALS</small>	1	The Donnas
37	GET OVER IT <small>THE SALS</small>	1	OK Go
38	HEADSTROKES <small>THE SALS</small>	1	Travis
39	HOT FALLING <small>THE SALS</small>	1	Murphy's Law
40	ONE MORE MINUTE <small>THE SALS</small>	1	Authority Zero

LAST WEEK	Airplay continued by		N	N		A
	TITLE	WEEKS ON CHART		WEEKS ON CHART	PEAK POSITION	
1	WHEN I'M GONE <small>REMUE/EMI/REPRISE</small>	17	1	1	1	3 Weeks at 1
2	COCHISE <small>REPUBLIC/REPRISE</small>	10	2	2	2	3 Dors at 2
3	ALL MY LIFE <small>WARRNER/REPRISE</small>	10	3	3	3	Audience
4	BOTTER <small>WARRNER/REPRISE</small>	10	4	4	4	Fox Fight
5	THE RED <small>REPUBLIC/REPRISE</small>	10	5	5	5	Phase
6	YOU KNOW YOU'RE RIGHT <small>WARRNER/REPRISE</small>	10	6	6	6	Nation
7	ALWAYS <small>REPUBLIC/REPRISE</small>	10	7	7	7	Out
8	PRAYER <small>WARRNER/REPRISE</small>	10	8	8	8	Net
9	SHE HATES ME <small>REPUBLIC/REPRISE</small>	10	9	9	9	Puddle of A
10	POEM <small>REPUBLIC/REPRISE</small>	10	10	10	10	Tap
11	FINE AGAIN <small>REPUBLIC/REPRISE</small>	10	11	11	11	Swamp
12	WEALTHY <small>REPUBLIC/REPRISE</small>	10	12	12	12	C
13	AERIALS <small>REPUBLIC/REPRISE</small>	10	13	13	13	System of A
14	INNERVISION <small>REPUBLIC/REPRISE</small>	10	14	14	14	System of A
15	NO ONE KNOWS <small>REPUBLIC/REPRISE</small>	10	15	15	15	Quintess of A
16	NEVER AGAIN <small>REPUBLIC/REPRISE</small>	10	16	16	16	Heads
17	NOT FALLING <small>REPUBLIC/REPRISE</small>	10	17	17	17	Scrubs
18	DOWN <small>REPUBLIC/REPRISE</small>	10	18	18	18	Moulin
19	DO YOU CALL MY NAME <small>REPUBLIC/REPRISE</small>	10	19	19	19	The B
20	MY GOODIES <small>REPUBLIC/REPRISE</small>	10	20	20	20	1
21	ALONE I BREAK <small>REPUBLIC/REPRISE</small>	10	21	21	21	Crash
22	HEADSTRONG <small>REPUBLIC/REPRISE</small>	10	22	22	22	Crash
23	HOMESITE <small>REPUBLIC/REPRISE</small>	10	23	23	23	Crash
24	RUNNING FROM ME <small>REPUBLIC/REPRISE</small>	10	24	24	24	Crash
25	DROWNING <small>REPUBLIC/REPRISE</small>	10	25	25	25	Crash
26	SOUL CREATION <small>REPUBLIC/REPRISE</small>	10	26	26	26	Crash
27	I AM ME <small>REPUBLIC/REPRISE</small>	10	27	27	27	Crash
28	REMEMBER <small>REPUBLIC/REPRISE</small>	10	28	28	28	Crash
29	SAVE YOU <small>REPUBLIC/REPRISE</small>	10	29	29	29	Crash
30	THE SENSITIVE <small>REPUBLIC/REPRISE</small>	10	30	30	30	Crash
31	NOTHING COULD COME BETWEEN US <small>REPUBLIC/REPRISE</small>	10	31	31	31	Crash
32	FOUR LETTER WORD <small>REPUBLIC/REPRISE</small>	10	32	32	32	Crash
33	LIKE A LIE <small>REPUBLIC/REPRISE</small>	10	33	33	33	Crash
34	THINGS I'VE CHANGED <small>REPUBLIC/REPRISE</small>	10	34	34	34	Crash
35	DRIVEN BARN <small>REPUBLIC/REPRISE</small>	10	35	35	35	Crash
36	GET UP <small>REPUBLIC/REPRISE</small>	10	36	36	36	Crash
37	XMAS DAY <small>REPUBLIC/REPRISE</small>	10	37	37	37	Crash
38	LOOKING DOWN <small>REPUBLIC/REPRISE</small>	10	38	38	38	Crash
39	FLESH INTO <small>REPUBLIC/REPRISE</small>	10	39	39	39	Crash

LAST WEEK		TOP 40 TRACKS <small>THIS WEEK</small>		WEEKS ON CHART		PEAK POSITION	
		TITLE	ARTIST	LAST WEEK	WEEKS ON CHART	PEAK POSITION	PEAK POSITION
		IMPRINT/PROMOTION LABEL					
1	1	LODES YOURSELF DOWN	DAVID NEXUS	1	1	1	1
2	2	ANYWAY FROM THE BLOCK	JENNIFER LOPEZ FEATURING JACOBSON & TITUS	2	2	2	2
3	3	BEAUTIFUL MIND	THE ACACIES	3	3	3	3
4	4	WORK IT OUT	"BEEDEE" ELLIOTT	4	4	4	4
5	5	ENDLESSLY IT ALL NO DUTY	FEATURING LADY SASS	5	5	5	5
6	6	THE GAME OF LOVE	FEATURING MICHELLE BRONKHORST	6	6	6	6
7	7	DON'T MEET WITH MY MEAN	FEATURING SHAY & BRONKHORST	7	7	7	7
8	8	I AM WITH YOUR LOVER	THE ACACIES	8	8	8	8
9	9	GO NUTS! & CRYIN'	DAVID NEXUS	9	9	9	9
10	10	AM FOR COOLS	FEATURING JACOBSON & TITUS	10	10	10	10
11	11	BEAUTIFUL MIND	THE ACACIES	11	11	11	11
12	12	FAMILY PORTRAIT	THE ACACIES	12	12	12	12
13	13	YOUR BODY IS A WONDERLAND	THE ACACIES	13	13	13	13
14	14	LOVE CONNECTION	THE ACACIES	14	14	14	14
15	15	ONE LAST BREATH	THE ACACIES	15	15	15	15
16	16	CRY ME A RIVER	THE ACACIES	16	16	16	16
17	17	SHE HATES ME	THE ACACIES	17	17	17	17
18	18	LOVE CONNECTION	THE ACACIES	18	18	18	18
19	19	YOUR BODY IS A WONDERLAND	THE ACACIES	19	19	19	19
20	20	LOVE CONNECTION	THE ACACIES	20	20	20	20

LAST WEEK	WEEKS ON CHART	Airplay monitored by  Nielsen		Artist
		SHOULDER PLAYLIST	Breakthrough Data System	
TITLE (ARTIST/PRODUCTION LABEL)		152 ¹ NUMBER 1 (42) ²		1 Week at Number 1
5	1	O HOLY NIGHT ^(RE-RELEASE)		Josh Groban
2	1	THE GAME OF LOVE ^(RE-RELEASE)		Santana Featuring Michelle Branch
3	1	CRY ^(RE-RELEASE)		Faith Hill
4	1	CAN'T STOP LOVING YOU ^(RE-RELEASE)		Paul Robison
5	1	A THOUSAND MILES ^(RE-RELEASE)		Vanessa Carlton
6	1	A MOMENT LIKE THIS ^(RE-RELEASE)		Kelly Clarkson
7	1	YOU ^(RE-RELEASE)		Jim Brickman Featuring Jane Krakowski
8	1	SOAK UP THE SUN ^(RE-RELEASE)		Sheryl Crow
9	1	LANDSLIDE ^(RE-RELEASE)		Diana Kravis
10	1	I'M GONNA GETCHA GOOD! ^(RE-RELEASE)		Shawn Reshe
11	1	SUPERMAN IT'S NOT EASY! ^(RE-RELEASE)		For: Fighting
12	1	IT WON'T BE CHRISTMAS (WITHOUT YOU) ^(RE-RELEASE)	46	ALPINEBOY ^(RE-RELEASE) - John Tesh
13	1	HERO ^(RE-RELEASE)		Enrique Iglesias
14	1	FOREVER FOR YOU ^(RE-RELEASE)		Daryl Hall - John Tesh
21	1	SAUL CLAUIS IS COMING TO TOWN ^(RE-RELEASE)		Steve Tyrell
30	1	LIFE GOES ON ^(RE-RELEASE)		Larkin Rose
33	1	THE GIFT ^(RE-RELEASE)		Asolo Davidson
37	1	COMPLICATED ^(RE-RELEASE)		Arti Lavigne
20	1	THIS IS YOUR GIFT ^(RE-RELEASE)		John Tesh
25	1	RIVER ^(RE-RELEASE)	46	ALPINEBOY ^(RE-RELEASE) - John Tesh
34	1	A JUTFUL NOISE ^(RE-RELEASE)		Berry Manne
11	1	WHEN YOU LE NEXT TO ME ^(RE-RELEASE)		Katie Couric
13	1	THESE FOOLISH THINGS		Don Shriver
14	1	BEAUTIFUL ^(RE-RELEASE)		Christos Aguilera
22	1	DON'T KNOW WHY ^(RE-RELEASE)		Norah Jones
24	1	WHENEVER YOU'RE READY ^(RE-RELEASE)		Joselyn Jorgans
25	1	THROUGH THE RAIN ^(RE-RELEASE)		Mariah Carey
28	1	YOUR BODY IS A WONDERLAND ^(RE-RELEASE)		John Mayer
29	1	LITTLE DRUMMER BOY ^(RE-RELEASE)		Gloria Gaynor
31	1	AT LAST ^(RE-RELEASE)		Celine Dion

LAST WEEK	Airplay monitor as of 11		Nielsen		A
	Broadcast Data		Systems		
TITLE (WMAV-PROMOTION LABEL)					
1	NUMBER 1	8 Weeks At Number 1			
2	THE GAME OF LOVE	10	Santana Featuring Mickey Blue		
3	UNDERNEATH IT ALL	11	No Gout Featuring Lady		
4	YOUR BODY IS A WONDERLAND	12	Joni Jack		
5	DISEASE	13	matchbox nine		
6	ONE LITTLE BREAST	14	Ci		
7	LANDSCAPE	15	Drain Drive		
8	COMPLICATED	16	Ari! Love		
9	WHERE ARE YOU GOING	17	Dove Matthews B		
10	I'M STILL HERE (3'S THEME)	18	John Raza		
11	DO NOT KNOW WHY	19	Lithium		
12	A THOUSAND MILES	20	Vanessa Car		
13	SPIN	21	AIRPOWER		
14	A SORTA FAIRYTALE	22	The Cal		
15	WHEREVER YOU WILL GO	23	The Cal		
16	THE ZEPHYRUS	24	Red Hot Chili Pep		
17	PICTURE	25	Kut Kord Featuring Shery		
18	I'M WITH YOU	26	Ari! Love		
19	GOODBYE TO YOU	27	Melchiora		
20	GREY STREET	28	AIRPOWER		
21	CPT	29	Dove Matthews B		
22	WHEN I'M GONE	30	3 Doors Doo		
23	THINKING OVER	31	Barrs Gie		
24	SOMEWHERE OUT	32	Our Lady Pep		
25	DO NOT DANCING	33	Ci		
26	EVERYTHING	34	Stacy Pep		
27	BURLETTES	35	Jack Joon		
28	JUST LIKE A PILL	36			
29	THE YELLOW TAP	37	Constanti		
30	BREATHE YOUR NAME	38	Stephanie Nova		
31	SKIER BOY	39	Ari! Love		
32	BEAUTIFUL	40	Christina Augu		
33	BOTHER	41	Sho		
34	MISUNDERSTOOD	42	Barrs Gie		
35	ORDINARY DAY	43	Vanessa Car		
36	THE ANOTHER DAY	44	Mizuo		

[illegible]

Completed from a national sample of inplay sampled by Nielsen on the Data Stream™ Real-time Sports Scorecard. The chart displays the top 40 stations in the market based on the number of viewers in the top 40 stations in the market. The chart displays the top 40 stations in the market based on the number of viewers in the top 40 stations in the market. The chart displays the top 40 stations in the market based on the number of viewers in the top 40 stations in the market.

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- BILLBOARD LATIN 50
- HOT LATIN TRACKS
- DANCE/MAXI-SINGLES SALES
- TOP R&B/HIP-HOP ALBUMS
- HOT R&B/HIP-HOP SINGLES
- HOT R&B/HIP-HOP SINGLES SALES & AIRPLAY
- HOT RAP SINGLES
- TOP SOUNDTRACKS

- TOP INDEPENDENT ALBUMS
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- TOP COUNTRY ALBUMS/ COUNTRY CATALOG ALBUMS
- HOT COUNTRY SINGLES & TRACKS/ COUNTRY SINGLES SALES
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Touring Strong, But Some Numbers Cause Concern

Continued from page 3

"I think our music division performed very well, particularly in light of a very difficult environment," says Brian Becker, chairman/CEO of Clear Channel Entertainment (CCE), the world's largest promoter/publisher of live entertainment. "We did well despite the price sensitivity that we often see. Maintaining acceptable margins and growth in profit over the last year."

Simply put, concerts remain a unique and hugely popular attraction. "You can't download the live experience," says Randy Phillips, president/CEO of AEG Live, a division of the multi-faceted sports and entertainment company Anschutz Entertainment Group (AEG). "People still want to go to shows, and I think that's reflected in these numbers."

But on closer examination, the numbers in 2002 can be somewhat deceiving. The industry's growth rate is overwhelmingly attributed to hefty ticket prices and increased traffic, and also the result of more conscientious reporting. More importantly, they hide a disturbing decline in per-show attendance and grosses. Total shows reported this year in the U.S. were 9,708, up a whopping 19% from last year. In that light, any increase in dollars or people appears modest at best. And while the rapid escalation of ticket prices has slowed in the new millennium, there were still more \$100-plus tickets for sale in 2002 than ever before.

These numbers are ominous to some. "It wasn't a good year," says Jerry Mickelson, co-president of Chicago-based independent promoter Jam Productions. "The risk/reward ratio is so out of whack and so skewed the wrong way for promoters that if numbers remain constant, that's not good for us."

NUMBERS THAT COUNT

A big red flag is the average gross and attendance per show, figures that make up the backbone of the industry's health. The average gross per show in 2002 was \$173,748 in the U.S. and \$176,944 worldwide—down 8.5% and 9%, respectively, from 2001. Worse yet, average attendance of 4,318 (4,387 in the U.S.) is down 10.6% (11.6%), a distressing trend that has seen per-show attendance decrease at a greater rate than per-show dollars. In 1999, average attendance in the U.S. was 5,775; that means average attendance is down more than 25% in just three years.

"Those are the numbers you have to look at," Mickelson says. "The alarming number is [that] on a show-by-show basis, attendance has gone down. This is what we need to focus on. The solution has to include lower ticket prices, and that neces-

sitates lower [artist] guarantees."

Don Law, co-CEO of CCE's music division, agrees that ticket prices are an issue. "Artists have been less shy about pushing prices, and artists do not see the picture that we and in recent years in both music and sports, maybe they've been pushing a little too hard."

Others think more factors are at work. "I think [these figures] are a combination of shows cannibalizing each other and the softening of the economy," Phillips says. "Our on-sales got softer as we went deeper into the year. I think there is a definite correlation between ticket prices and sales and the consumer confidence index."

Law says some acts are more cognizant of price sensitivity than others. "The smarter acts are the ones considerate of ticket prices and trying to sell out," he says. "Our business is one built on selling out and turning people away, making [the concert] a special event. Acts like

company to CCE earlier this month (Billboard, Dec. 21). "For a promoter, what matters is the kind of deals you cut. You can have a great gross and still get wallowed. There is a volume business."

In terms of volume, the bottom line is this: More people paid more money to see more concerts in 2002 than ever before. Given uneasy world events and a shaky economy, many believe this is an extremely positive accomplishment. Considering that global touring first topped \$1 billion five years ago, it is difficult not to be upbeat about an industry that is now nearing \$2 billion.

"I'll say this: Of the shows we've had, there haven't been any losers, where the buildings and promoters lost money," Luukko notes. "We've had a lot of traffic, and if you're doing shows with smaller attendance by acts that are breaking, that could be good news."



PHILLIPS



LAW



BECKER

Dave Matthews, Phish, and now John Mayer are very clever about pricing, and that's a good reason why they're sustaining careers."

As if per-show figures were not bad enough, further analysis demonstrates that the industry remains extremely top-heavy. The top 25 tours of the year grossed a combined \$907.4 million from 1,351 shows. That represents well more than half the total gross but less than one-sixth of the shows reported, meaning a relative few acts are responsible for touring's heavy lifting. Some say this disparity could be true for any business.

In addition to the 80-20 rule," says Peter Luukko, president of Comcast-Spectacor Ventures and chairman of arena management firm Global Spectrum. "You always do 80% of your business with 20% of your assets."

Some of the top-line tourers—Paul McCartney, the Stones, Cher, etc.—account for some pretty high grosses and some pretty high ticket prices. That's something we don't see every year, and it skews the numbers." (For a look at the year's top tours and venues, see story, page YE-16.)

Grosses can also be misleading. "The business is top-heavy, but remember, grosses don't necessarily mean profits," notes former Metropolitan Entertainment Group chairman Mitch Slater, who sold his

"It all depends on the deal," House of Blues (HOB) Concerts executive VP Larry Vallon says. "You can be doing a ton of shows at a 3,000-seat theater making nothing but money, if you buy them right."

CLEAR CHANNEL'S DOMINANCE

CCE remains by far the industry's dominant player, if by a fractionally smaller degree than in 2001. The company was involved in shows grossing \$1.1 billion, down slightly from last year—despite reporting some 2,000 more shows—but still responsible for 65.6% of all dollars reported.

The increase in shows for CCE likely reflects more reporting instead of a huge leap in activity. Still, "we feel like we had a reasonably good year, up from last year," CCE's Law says. "Probably 70% of our activity is still at the club and theater level, about 6,000 events annually. That's where we continue to work the hardest, because we can't sustain ourselves waiting for Paul McCartney to come out every few years."

Still, it was a tumultuous year for CCE's former music division co-CEOs Irv Zuckerman and Rodney Erickman abruptly axed last spring (Billboard, April 27) and immediately replaced by Law and Dave Lucas. Becker says the dust has settled since then. "The transition was swift," he notes. "We had a very deep

bench. I could not be more pleased with Don and Dave's results so far. They came in and made some changes that immediately allowed us to be as productive as we could be, but most importantly, the promoter. I want to have going forward is one they embrace and in some cases have authored."

Specifically, Becker says that focus includes empowering CCE executives in the field while at the same time enabling CCE president of touring Arthur Fogel to pursue national and international touring opportunities. As to whether there is any truth to published reports that parent company Clear Channel Worldwide—owned by the Mays family—is looking to unload CCE, Becker insists he is confident there is nothing to it.

"There are a lot of rumors and activity in the investment community right now as deals are tight," he says. "But the Mays family has told us they are in this for the long haul."



BECKER

Asked whether one company controlling 65.6% of gross revenue raises monopolistic issues, Law says, "The interesting thing for us is competition is higher than ever. We lost Fleetwood Mac and continue bidding on every single act. There is some serious competition now, and we have no assurance of getting any [tour]. When you look at the overwhelming dollars the artist captures in this equation, they [decide] who they go with and, frankly, how much they get paid."

From an arena standpoint, for some, CCE's domination does not appear to be a problem. "If somebody out there wants to bring out more acts, more power to them," Luukko says. "If [CCE] is investing in putting product out on the road, we certainly won't take issue with that."

Indeed, while CCE is often criticized as a monopoly, it's also more active than anyone in promoting arena concerts, including exclusives with such tours as Cher and Billy Joel/Elton John. "If people are not aware of the fact that we're the No. 1 promoter of arena shows, then arenas outside of sports clubs, then I'd like them to know," Becker says. "Most people don't realize that more than two-thirds of all events we produce are in buildings we do not own or operate. In regard to amphitheaters specifically, only about 15% of

events we present in music are in amphitheaters. [Most] are in arenas, theaters, and clubs."

Do consumers care who the promoter is? "At the end of the day, it's not who's promoting the show, it's the promoter," Luukko says. "The fact of the matter is, arenas want product. If Clear Channel brings in 66% of that, great; if AEG brings in 66%, that's fine, too."

HOUSE OF BLUES 'N' '02

A distant but highly active second to CCE, HOB Concerts also saw a slight decrease in dollars this year at \$164.6 million, down from \$173.8 million in 2001. The number of shows reported was down by more than 200, so HOB's per-show grosses were likely profits—actually increased in 2002.

"If shows are down as much as you say, then we're getting higher grosses per show," HOB executive VP Alex Hodges observes. "The numbers bear him out: HOB averaged \$162,535 per show this year, compared with \$149,552 last year. The shows we did gross more than last year because of ticket scaling and ticket prices. So if we saw the number of shows drop off, along with the corresponding grosses with those shows, ticket prices narrowed the gap."

Luukko says the decline in show volume for HOB was based on two factors: "More careful buying and fewer artists available on the menu. Everybody was cognizant of the real big-ticket shows—McCartney, the Stones, Cher—taking money out of the market. And there was still a hangover from Sept. 11, which caused delays in record releases and tours. It takes a while to catch up, and next year we believe we'll have a lot more artists and tours on the menu to choose from."

MOVING ON UP

One of the big stories for 2002 is Concerts West, a subsidiary of AEG Live, which made a major move up the food chain. The Los Angeles-based promoter went from \$30.5 million from 72 shows in 2001 to \$181 million from 181 shows this year, largely due to exclusive deals for tours by Eagles, Britney Spears, and Barry Manilow and significant involvement in the McCartney and Neil Diamond outings.

"Remember: We made this jump through ticket sales, not through owning venues," AEG Live's Phillips says of his company, which oversees Concerts West and \$100-million grossing L.A. promoter Goldenvoice. "All we did was go back to becoming promoters and putting acts in seats, not just running traffic through venues we own."

For Jam Productions, which boosted grosses from \$43 million to \$48 million in 2002, the net remains tough. "You can't make money if the amount of people you need to break even is too big," says Jerry Mickelson. He adds that ticket prices have changed the business from when concerts were part social event, part entertainment. "We want people to go to more than one or two shows a year. It's tough to experiment anymore when the price is too high."

Industry Pushes Lawmakers For Help In Piracy Battle

Continued from page 3

music companies. But nothing came close to the piracy crisis.

Throughout the year, the music industry had to bide its time for legislative help from a Congress faced with anti-terrorism and homeland security matters in addition to its usual duties. Further, all House members and one-third of the Senate members were up for re-election.

Piracy statistics tell a stark story. Domestically, more than 2.6 billion illegal music files are downloaded each month, according to the Recording Industry Assn. of America (RIAA). Internationally, at its annual meeting here in June, the International Federation of the Phonographic Industry reported that two of every five recordings produced around the world are pirate copies and that global sales of pirated product rose 36% in 2001 to a staggering \$50 million units, estimated to be worth \$4.3 billion. Sales of pirated CD-Rs alone tripled to 450 million units.

As RIAA chairman/CEO Hilary Rosen told attendees at the annual Copyright Summit in Black Mountain, N.C., here in September: "The explosion in illegal copying is affecting the entire music community. And contrary to what some people would tell you, it's having a very real and harmful impact on countless musicians, songwriters, and performers—virtually everyone, from recording engineers to record-store clerks."

Throughout the year and around the globe, there were reports of businesses folding and of deep cuts in staffing at music companies of all sizes. Pressure was placed on marketing budgets, even as sales were declining in most major territories.

TRYING TO TEMPER PIRACY

Clipping away at the piracy problem was the intent of two limited bills introduced in Congress this year. In the Senate, Ernest Hollings, D-S.C., put forward in March a controversial bill that would have called for new technical anti-copying standards and devices. In the House, Howard Berman, D-Calif., introduced a measure in July that would have permitted copyright industries to employ so-called "self-help" technical measures short of spamming to slow down and defeat computer networks that allow unauthorized file sharing. Neither made its way out of committee.

Still, piracy—especially online piracy—remains on the Congressional radar. House Judiciary Committee chairman F. James Sensenbrenner Jr., R-Wisc., called for

comments from the industry and others this spring on approaches to dealing with online piracy, and it is expected that his committee will hold hearings in 2003 on how to best attack the problem.

Rosen tells *Billboard*: "Next year, we're going to focus our Congressional efforts on enforcement, seeking additional help from the U.S. government on international and domestic enforcement. We also need continued trade [policy] pressure on copyright enforcement and technical assistance and law-enforcement training. There's a lot of people in our business who rightly think if we're giving millions and millions of foreign aid to developing countries, that some of that money ought to be going to making sure that their governments are supporting our intellectual-property interests."

In the meantime, the RIAA expanded its litigation efforts against such peer-to-peer networks as Aimster and Kazaa and in October sent letters to 2,300 colleges and universities asking for their help in putting out the fire of illegal downloading of copyrighted music on campuses.

The trade group's efforts to cut down professional piracy have also been expanded, as have diplomatic efforts. In Mexico, the House overwhelmingly passed a measure this month to snare large-scale, organized piracy rings with racketeering charges. The Senate is expected to follow. On the enforcement side, raids on suspected pirate facilities continue to pay off. In the latest instance, U.S. Secret Service agents—with the help of RIAA officials—staged a huge raid this month in New York, uncovering 25,000 finished CD-Rs, 10,000 DVDs, 421 CD-R burners, a high-end color copier, and other equipment.

Rosen says that "in a wrap-up for this year, the best thing we have going for us is that there's been a lot of pressure from politicians, consumers, and from ourselves on [establishing] the online music services and that now we have a really significant number of services that have content from all of the major record companies that offer consumers downloading and portability. So I think we've got a lot of things promised the politicians, we've delivered in the last couple of months. I think that makes the job a little easier next year to press for more enforcement. I think we're going to get the support that we need."

OTHER ISSUES TO ADDRESS

Jay Rosenthal, co-counsel of the Recording Artists' Coalition, agrees with Rosen that Congress will not deal with issues other than enforcement. That means it is unlikely there will be support for



FEINGOLD

legislation addressing extended "fair use" for legitimate copying or federalization of California's seven-year statute, which excludes recording artists from a law that forbids personal contracts of more than seven years.

"Piracy is No. 1, absolutely," Rosenthal says. But he thinks Con-



BERMAN

SENSENBRENNER

HATCH

"Next year, we're going to focus our Congressional efforts on enforcement, seeking help from the U.S. government on international and domestic enforcement."

—HILARY ROSEN,

RECORDING INDUSTRY ASSN. OF AMERICA

gress will further investigate huge radio and concert companies, specifically Clear Channel Communications (CCC), which dominates both fields. "There are three important developments of 2002," he says. "The first is the continued de-



BOUCHER

cline in record sales due to peer-to-peer 'sharing.' Artist projects were put on hold, promotion money dried up, and fewer artists were signed. The second was Clear Channel's move into buying everything in sight—artist-management companies, promotion companies, radio stations, and venues. The third is the unprecedented Congressional interest in fixing artist/labeled problems."

Rosen does not think Congress will step in to try and reform artist contracts. This is despite the interest shown by Senate Judiciary Committee chairman Orrin G. Hatch, R-Utah, in developing a bill that would allow artists to exploit their out-of-print recordings if companies do not. Hatch is also interested in studying ways to simplify record contracts. For one thing, Rosen says, the labels themselves are beginning to simplify contracts. In May, Koch

Entertainment announced it would offer simpler, more transparent contracts; more recently, BMG Entertainment and Universal Music Group announced they would offer similar plans to revise their royalty accounting procedures.

"For those lawmakers who have been impatient with record companies," he says, "they've seen the marketplace responding. More importantly, it's about how record companies see their future."

As for CCC, it is the main focus of a pending bill by Sen. Russ Feingold, D-Wisc., to investigate its policies and the subject of a possible Department of Justice (DOJ) inquiry sought by Berman. Rosenthal predicts the DOJ will go ahead with the probe and quips, "Move over, Bill Gates."

BILLS, BILLS, BILLS

Congress only passed one bill this year that involved the music community. That legislation lowered the rate of the new digital-performances royalty for small-company Webcasters from 10 percent to 5 percent, less than \$1 million a year. After being unanimously passed in the House, the bill was almost scuttled in the Senate after retiring Sen. Jesse Helms, R-N.C., placed a hold on it because of objections from religious broadcasters. The legislation was hurriedly reworked to exclude mandated rates, which broadcasters feared would hurt their current court challenge of the rule that subjects online simulcasts of terrestrial broadcasts to digital-performance royalties. The bill finally passed Nov. 15.

Other industry-related bills never got out of committee. The most controversial was the Music Online Competition Act (MOCA), re-introduced this year by Rep. Rick Boucher, D-Va. The bill, opposed by enough of Boucher's

colleagues—and the RIAA—to ensure it would not reach the House floor, would have amended sections of the Digital Millennium Copyright Act (DMCA), which Boucher views as restricting creative freedom.

MOCA contained provisions to ensure non-discriminatory music licensing for services not controlled by the major labels, to allow consumers to make archival "backup" copies of downloads, to allow Webcasters to make royalty-free, ephemeral "cached" copies, and to provide for direct payment of digital royalties to artists. It also contained a performance-royalty exemption for retailers offering 30- and 60-second online sound samples. The National Assn. of Recording Merchandisers reported the measure.

Boucher also introduced the Digital Media Consumers' Rights Act, which would modify the DMCA to enable hardware manufacturers to introduce multipurpose technology as long as it is capable of substantial non-infringing uses. Introduced late in the session, it stalled in subcommittee.

NEWS FROM THE COURTROOM

In October, the Supreme Court heard the first-ever challenge to the constitutionality of the Copyright Act in the Eldred vs. U.S. case, which questions Congressional authority to extend the term of copyright to life of the author plus 70 years. The challenge comes from publishers of public-domain material who say that the constitution forbids Congress from extending the term and that a longer term restricts free use of creative material at the expense of the public good. No judgment has yet been rendered, but insiders are betting that the court will rule that Congress can extend the term, even if, to quote Justice Sandra Day O'Connor, it may result in "bad public policy."

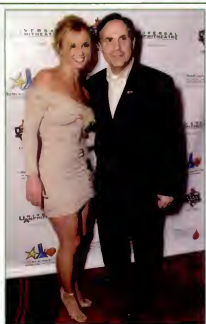
In another significant court case, attorneys general in 41 states and three U.S. commonwealths announced Sept. 30 a \$143 million settlement of price-fixing charges against the five major U.S. distributors, as well as Trans World Entertainment, Tower Records, and Musicland Stores. The settlement ended an antitrust lawsuit filed in August 2000 in federal court in California, which also named Florida, charged that the companies conspired from 1995 to 2000 to inflate CD prices in violation of state and federal laws, costing consumers millions of dollars. The suit claimed that the defendants used allegedly exclusive advertising and pricing (MAP) policies to raise CD prices and that this resulted in a reduction of discounting and competition among music retailers.

In the settlement agreement, the distributors and retailers did not admit to any wrongdoing. Universal Music & Video Distribution, BMG Distribution, WEA, and EMI Distribution issued statements saying they believe MAP policies are legal but that protracted litigation would have been prohibitively expensive.



Hometown Heroes

The New York chapter of the National Academy of Recording Arts and Sciences (NARAS) honored six hometown heroes Dec. 11 at a dinner and awards ceremony at the Roosevelt Hotel (see story, page 44). Hosted with panache by Dominic Chianese from *The Sopranos*, NARAS Heroes Awards went to Burt Bacharach, Hal David, Dionne Warwick (the three were reunited for the first time in 20 years), Marc Anthony, Beverly Sills, and Clive Davis. Pictured above, from left, are NARAS New York chapter president Phil Goldston, Bacharach, Warwick, executive VP Jon Maricas, Davis, and NARAS president Neil Portnow. Shown at right are Davis and his founder, Atlantic Records founder Ahmet Ertegun.



Season Of Giving

The Neil Bogart Memorial Fund (NBMF) had a busy season, with the recent commitment of \$12 million for ongoing research at Childrens Hospital in Los Angeles, the largest single foundation gift the hospital has ever received. The money will go toward a new research tower, which will house the Neil Bogart Pediatric Cancer Research Program. In addition, the NBMF honored the Universal Amphitheatre and Britney Spears at its annual Bogart four for a Cure last month. Both were given the Children's Choice Award. Pictured are Spears and Jay Marciano, president of HOB Concerts, on behalf of Universal Amphitheatre.

The Billboard BACK BEAT

EDITED BY CHUCK TAYLOR



Lenedra Carroll: Shh!

Stop. And breathe. That's the advice Lenedra Carroll offers to her comrades in the music industry, as we tie a ribbon around what has been a dramatic and challenging year for all.

"I don't think there's another industry where reflection could be more important at this time," says the busy manager and mother of singer/songwriter Jewel. She is also co-founder of the Clearwater Project and Higher Ground for Humanity charities. CEO and founder of umbrella company the Mari Organizational, a singer, poet, artist, and, most recently, author of the book *The Architecture of All Abundance* (New World Library), a guide to "creating a successful life in the material world."

"Right now, the old methods and systems aren't working—and we don't yet know what the new ones are going to be," she says. "Rather than continuing to try and make what isn't working work or being in a bloody panic, we should work to be reflective and to create new solutions. You have to be clear about what direction you want before you can take practical action."

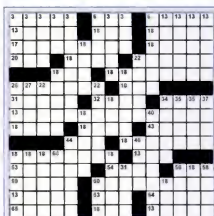
Carroll, who possesses a notable aura of serenity, practices what she preaches. Each day, the 20 employees of her San Diego-based artist-management company cease all business at 3 p.m. "Just that pause, whether silence or meditation or reflection or contemplation—it's a break so you can start fresh. Otherwise, it's a constant stir and spin in this industry. When you take stock, you find balance through organiza-

tion and structure." She wrote *Abundance* after Jewel was bombarded with questions about her unusually grounded and methodical approach to success in the music business. "It was the organization of really understanding who Jewel was and what she could do and knowing that her image had to be based on that," Carroll says. "That really allowed her future to be continually plotted. That level of clarity is important for success."

The book guides readers through potential solutions for success in business, relationships, health, and personal growth, using Carroll's own failures, struggles, and eventual triumphs as guideposts. "This passion is the essence of my purpose and my joy—my humanity," Carroll says. "It is the principle impetus behind the development and management of Jewel as singer/songwriter, actress, author, and humanitarian, and of the international companies for which I am responsible."

Carroll definitely stands for the antithesis of what most practice in the music industry, preaching generosity, gratitude, and grace. "It comes back to a simple philosophy that can be applied to so many areas of our lives," she says. "One needs to understand who they are, what they do and don't do well, what they want to do and how it can be done in a unique way. Combine that with a Plan. And silence. Remember to spend some time in silence every day."

CHUCK TAYLOR



'HOLIDAY THYME'

by Matt Gaffney

- Across**
- 1 Hurry Lewis hit
 - 2 "I Ladder"
 - 3 Altered, as financial losses
 - 4 Former U.S. vice president John Garner
 - 5 Saudi Arabian's neighbor
 - 6 Wood on guitar
 - 7 He hit me with "There'll Be Sad Songs (to Make You Cry)"
 - 8 Singer/songwriter who's No. 1 at singing Christmas songs?
 - 9 John Coltrane's "Sheets"
 - 10 Army mess hall workers, for short
 - 11 No. 1 Henry Rogers song penned by Lionel Richie
 - 12 "show less in charge)"
 - 13 Oh—
 - 14 Money mental band, while riding around with Sam?o
 - 15 Vegas play
 - 16 "I-3-2-1" singer Barry
 - 17 Bill O'Reilly book "Spin Zone"
 - 18 "One Night in Bangkok" singer Murray
 - 19 Jazzman Mingus, for short
 - 20 Phil Collins tune about how much he loves Christmas?
 - 21 Theme of this puzzle
 - 22 On the water, loosely
 - 23 Steve whose debut album was 1986's "Gutter Town"

- Down**
- 1 Party album series
 - 2 "Do I have to draw you?"
 - 3 Ozzy's crew, with "The"
 - 4 Sean Lennon's middle name
 - 5 Angelina's former love
 - 6 Like New Mexico
 - 7 Bennett and Orlando
 - 8 Italian singer, for short
 - 9 Result of a run that just gets back to the line of scrimmage
 - 10 Where an 100
 - 11 Not a
 - 12 "Where be?"
 - 13 "Blonde line from 'Island of Lost Souls'"
 - 14 Larkia
 - 15 Indicate a desire to
 - 16 Rapper Big Diddy
 - 17 Thin and fragile
 - 18 Kops and Simmonds
 - 19 U.K. rockers The High
 - 20 They topped the charts with "Babe"
 - 21 Person busy in April
 - 22 Other side of a 45
 - 23 "Amos lync"
 - 24 "I Feel High and Rising" group
 - 25 U.K. rockers The High
 - 26 They topped the charts with "Babe"
 - 27 From the
 - 28 "I Feel High and Rising" group
 - 29 "I Feel High and Rising" group
 - 30 "I Feel High and Rising" group
 - 31 "I Feel High and Rising" group
 - 32 "I Feel High and Rising" group
 - 33 "I Feel High and Rising" group
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 - 42 "I Feel High and Rising" group
 - 43 "I Feel High and Rising" group
 - 44 "I Feel High and Rising" group

The solution to this week's puzzle can be found on page 79

RIM SHOTS

by Mark Parisi



THE TWELVE DRUMMERS DRUMMING GET DOWN-SIZED

COGNAC

COURVOISIER

COGNAC



